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JULIAN OLEVSKY

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SZIGETI IN JAPAN . . . The violinist and his accompanist receive flowers from a quartet of gravely bowing children at his concert in Fukuoka, during his seven weeks' tour of that country. Carlo Bussoni, assisting pianist, is partly concealed by the bouquet Mr. Szigeti is holding.

Concert Society of N. Y. Formed

Formation of the Concert Society of New York, Inc., a non-profit organization, with Mrs. Elizabeth Sprague Coolidge as honorary president, has been announced by Henry Colbert, who will be the manager of the organization. Sixteen concerts will be presented at Town Hall on Sundays during the 1953-54 season, starting on Oct. 25, at 5:30 p.m., the hour formerly used by the New Friends of Music. The Concert Society of New York has no connection with the former chamber music organization, which failed to complete its full concert schedule this spring due to financial difficulties.

The new organization will offer chamber music. Larger works, involving small orchestras and instrumental soloists will be presented, in addition to vocal music. Detailed plans will be announced later. The contemplated price scale for the Concert Society's events, according to Mr. Colbert, provides more than three-fourths of Town Hall's seats at $1.25 or less per concert on the basis of a season subscription.

The advisory council of the Society includes Frederick C. Schang, Jr., president of Columbia Artists Management, Inc.; Marks Levine, chairman of the board of National Concert and Artists Corporation (NCAC); Herbert Barrett, concert manager; André Mertens, vice-president of Columbia Artists Management, Inc.; Dr. Carleton Sprague Smith, head of the music division of the New York Public Library; Otto Luening, composer and professor at Columbia University; Hugh Giles, Minister of Music, Central Presbyterian Church; Mrs. Theodore Steinway, Rembert Wurlitzer, and others. Mr. Colbert is head of the Colbert-LaBerge Concert Management. For more than 11 years he was the manager of the New Friends of Music, but resigned three years ago.

Elisabeth Schwarzkopf, soprano, will make her U. S. debut at the first concert on Oct. 25, her only American appearance next season, as she returns to Europe immediately to fulfill commitments there. The Stuttgart Chamber Orchestra will be heard in its New York bow on Feb. 14. Also appearing with the Concert Society on Jan. 17 is the Szymon Goldberg String Ensemble, with that violinist playing and conducting. Its program will include the N. Y. premiere of a solo violin sonata by Prokofieff, an orchestral work by Hindemith, a Haydn violin concerto and the Mozart Concertante by Mr. Goldberg and Paul Doktor, violist.

The Saidenberg Little Symphony, under Daniel Saidenberg, appears on Jan. 31 and Feb. 7, with Mieczyslaw Horszowski, soloist, at the first event, and in the second the N. Y. premiere of Arthur Berger's Serenade Concertante. Other 20th century composers whose works will be heard are Piston, Britten, Martinu, Milhaud and Malipiero.

Also scheduled for Concert Society appearances are duo-pianists Vronsky and Babin; the Albeneri Trio; the New York Quartet (piano and strings); the New Music Quartet; the Quartetto Italiano, returning to this country after a year's absence; Nikita Magaloff, pianist; the Loewenguth Quartet; Hans Hotter, Metropolitan Opera bass-baritone; the Hungarian Quartet; Pro Musica Antiqua of Brussels; the Virtuosi di Roma; Irmgard Seefried; the Paganini Quartet; and the Amadeus Quartet. Assisting artists will be heard in most programs.

12 Composers for Rome Contest

The Congress for Cultural Freedom on May 23 announced its selection of 12 composers of international standing who will compete next spring in Rome for the newly established "Twentieth Century Masterpiece" Awards in the music contest which it will sponsor jointly with the European Center of Culture and the Italian National Radio Network. The contestants will be judged in performance by noted composers, artists and critics, during an International Conference on Contemporary Music, April 5 to 15, 1954.

The composers are Lou Harrison and Ben Weber, U. S. A.; Conrad Beck, Switzerland; Beroud Bergel, Israel; Henri Dutilleux and Jean-Louis Martinet, France; Peter Racine Fricker, Great Britain; Camargo Guarnieri, Brazil; Gieselhard Kleber, Germany; Mario Peragallo and Camillo Togni, Italy; and Vladimir Vogel, expatriate. They have been invited to Rome next spring with all expenses paid. Their selection was made by a music advisory board headed by Stravinsky, and including composers Barber, Blacher, Britten, Chavez, Dallapiccola, Honegger, Malipiero, Frank Martin, Milhaud, and Virgil Thomson.

A jury will select a winning work in each of three categories: Messrs. Weber, Peragallo, Guarnieri and Fricker will compete for a violin concerto (prize, 12,000 Swiss francs, about $3,000); Beck, Vogel, Dutilleux and Kleber for a short symphonic work (prize, 8,000 Swiss francs, about $2,000); Togni Martinet, Bergel and Harrison will enter works for voice and chamber orchestra (prize, 5,000 Swiss francs, about $1,200). Prize works have promise of performance by three major orchestras abroad and three in America, and will be published by a leading company. Remaining entries will also be published. The Italian government will furnish the Rome Radio Orchestra for the performance of competing scores.

Albert Spalding Passes at 64

As Musical Courier goes to press, word is received of the death of Albert Spalding at his home in New York of a cerebral hemorrhage on the evening of May 26. The eminent violinist, who was 64, was stricken when about to go in to dinner with his wife, and he passed away within five minutes. He had retired from concert appearances in 1950 after a 45-year career, though he continued his activities as a master teacher at Boston University College of Music and elsewhere. An obituary notice will be published in the July issue.

ON THE COVER

Julian Olevsky, violinist, was born in 1927 in Germany, a member of a distinguished musical family. (His father was an outstanding violinist, and his cousin Paul Olevsky is first cellist of the Philadelphia Orchestra.) He began his musical studies at seven; when his family emigrated to Argentina two years later, he was coached for eight years by Alexander Petschnikoff. So successful was Olevsky's Buenos Aires debut that it was followed by extensive appearances in recital and with orchestras under Fritz Busch, Jose Maria Castro and other noted conductors. Three seasons ago Olevsky was lauded as one of the outstanding violinists of the day when he made his debut in this country at New York's Town Hall, and later critics across the country seconded their New York colleagues' praise when he made his first extensive U.S. tour last season, as did those in Europe when he appeared in nine countries during a ten weeks' itinerary abroad. His second New York appearance at Carnegie Hall was hailed as "a triumph of technique, temperament and musical comprehension." Now an American citizen, Olevsky is married and the father of a little daughter, Roxane. He is the proud possessor of two of the world's finest violins—an Hieronymus Amati and one of the three famous "Rode" Stradivari.

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Seventy-fourth Year
June, 1953

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THE MUSICAL FORUM

Tonal Life in Divided Germany

By Horst Koegler

BERLIN.—The end of season 1952-3 saw growing economic prosperity and restored a certain consolidation of the musical life of Western Germany. However, this in many cases ruled out the sort of artistic experimentation that had been the main virtue of our cultural endeavor since 1945. The opera ensembles returned in many cases to their old, splendidly rebuilt houses; the style of the performances was less dominated by the spiritual aspects than the new, elaborate stage machinery.

In the concert programs, too, the classics have tended somewhat to monopolize the field, though now and then a dose of contemporary music is offered cautiously. Only the radio stations, owing to their financial backing through the license fees paid by listeners, have been able to exploit new artistic works as a regular thing. The Suedwestfunk in Baden-Baden and the Nordwestdeutsche Rundfunk in Hamburg are especially adventurous in this respect. Perhaps owing to the conservatism of the programs, the concert and opera series in almost all cities are sold out.

One occasionally is able to get a glance through the Iron Curtain in Berlin, but the events one sees are less interesting from month to month. After Beethoven had been celebrated in that zone last year in the now familiar terms of "a revolutionary of the struggle of the caste system," this year brought Schubert's turn to be feted as "a fighter for the peace of the world" (?) In May the interest there centered on Brahms, whose 120th birthday anniversary was celebrated. His four symphonies, and especially the First and the Third, were referred to as works "in which the combatant corner movements express the idea of the German Fatherland and the struggle for its unity and freedom." Perhaps the amiable center movements did not fit into the scheme.

ONE must confess that the offerings in the opera houses of the Eastern sector of Berlin, however, have their merits at times, especially when an artist like Erich Kleiber appears at the desk of the German State Opera to conduct Rigoletto and the title role is sung by a singing actor such as Kurt Rehm. The revival of Janacek's Jenufa was also creditable. The new production of the Polish opera, Halka by Moniuszko, here staged as real grand opera, had an authenticity secured by importing a number of artists from Warsaw. Other new productions this season will be Wagner-Regeny's Der Guenstling, a revival from pre-war days, and Auber's The Dumb Girl of Portici.

The Komische Opera, under Felsenstein's stage direction, has offered some enlivening productions of Marriage of Figaro, The Bartered Bride, Orff's Die Kluge, and Offenbach's Orpheus in der Unterwelt and Pariser Leben (Vie Parisienne). A Magic Flute revival is promised later.

In the West Berlin Municipal Opera, the stylistic uncertainty of Heinz Tietjen's stage direction has detracted from some of the offerings. His staging of Wagner's Siegfried, with Arthur Rother as conductor and Emil Preetorius as stage designer, had a certain *niveau*. But Gluck's Orpheus, apart from the vocal work of Margarete Klose and Elisabeth Gruemmer, never rose above a provincial level. In this house there was a premiere—the buffo opera Die Schlaue Susanne (Sly Suzanna), by the Wuerzburg composer Franz Xaver Lechner, based on Lope da Vega. He writes with a routined pen but without much spirituality. The stage direction under Guenter Roth (Duesseldorf) was inventive, with an inspired stage setting by Josef Fenneker, and the young Reinhard Peters won laurels as conductor. Schillings' old chestnut, Mona Lisa, was trotted out again with the devoted Robert Heger called from Munich to conduct, but left the younger listeners cold.

The Berlin Philharmonic Concerts are outstanding when Furtwaengler conducts. Recently, on the eve of his tour of other European countries with this orchestra, he played Ravel's Valses Nobles et Sentimentales, Stravinsky's Petite Suite No. 1, Bach's B minor Suite and Brahms' Second, and renewed proof of his mastery in such classics as the Beethoven Seventh and Eighth and Strauss' Eulenspiegel.

Apropos the Philharmonic Orchestra concerts, the inadequacy of the Titania Palast as our chief hall since the war becomes more and more evident. It is time that Berlin should have a decent auditorium again. Negotiations for the restoration of the Philharmonic are reportedly progressing to the point where, with financial aid assured by the ERP Ministry and American sources, a competition for architectural designs is scheduled for the near future.

Guest batonists with the Philharmonic recently included Solti, Eugen Jochum, Karl Boehm, Igor Markevitch, Joseph Keilberth, Otto Matzerath, and Rudolf Schwartz, while among soloists those best known to Americans were Shura Cherkassky and Julian Karolyi. Of the novelties, somewhat cautiously given, we heard Stravinsky's Petruchka Suite, Honegger's Concerto da Camera for flute, English horn and Strings, Hindemith's Sinfonietta 1950, Alban Berg's Three Orchestra Pieces, Gordon Jacob's Suite No. 3 and Bartok's Dance Suite.

The fostering of chamber music in Berlin still is concentrated in the cultural institutes of the British Center, the Maison Française, and the America House. The success of the course sponsored by the musical head of the America House was shown in recent months when the number of listeners increased to such a degree that several concerts had to be moved to the biggest studio in the RIAS house or even to the Titania Palast. Especially productive was the continuous collaboration with the RIAS school orchestra and the cooperation with the Jeunesses Musicales. Concerts by soloists were also sponsored by the America House at the Titania Palast: Virginia Pleasants and Robert Wallenborn with works for two pianos, a cello recital by Margaret Foley, accompanied by Mordecai Shenkman, an evening of songs by Helen Philips (who claims Berlin as her home) with Richard Chamberlain at the piano. At the RIAS studios, and at the America House those appearing included the cellist Charles McCracken; violinists Denes Szifmondy and Maurice Wilk; mezzo Margaret Tobias; soprano Kathleen Kersting; baritones Richard Bowen and Bruce Boyen; the Boccherini Quartet from Rome, and a whole series of German artists, impossible to mention here in detail.

The West German musical life, in its decentralization, is a fitting reflection of the spiritual situation which is divided in many directions and groups. Some cities stand out, especially Munich. Karl Amadeus Hartmann guides carefully his Musica Viva concerts, one of the most progressive musical series in the world, and there the Opera, with a new production of Gluck's Orpheus under Hans Knappertsbusch as conductor and with Wieland Wagner as stage director, drew widespread attention, even beyond the boundaries of Germany. Stuttgart also boasts its fine Opera, which could add as its last laurel the German premieres of Orff's trilogy Carmina Burana, Catullu Carmina and Trionfo di Aphrodite. In Frankfurt, George Solti as the leading conductor preserves a definite style for the performance at the Opera; he recently produced (with Gunther Renner as stage director) the German premiere of the new version of Hindemith's Cardillac. Last but not least there is Hamburg, where the collaboration of the General Manager of the State Opera and the General Music Director Leopold Ludwig has created its own style, manifested again of late by the new production of Berg's Wozzeck. But even cities with less financial means have their own artistic profile, as is proven by Essen, where a few weeks ago the German premiere of Berg's posthumous opera Lulu was successfully staged.

AS the season draws to a close, the first summer festivals are opening. In Wiesbaden the Festival (May 2-31) began with a splendid performance of Rosenkavalier, given by the Vienna State Opera under Karl Boehm. Britten was to appear with the English Opera Group to conduct his Albert Herring, the Rome Opera to give guest performances of Traviata, Barbiere di Siviglia and Elisir d'Amore, and the Berlin Municipal Opera sent its production of Mona Lisa, while the Wiesbaden Opera produced Weber's Oberon.

From there stretches an uninterrupted chain of events via the Frankfurt Weeks of Contemporary Music, arranged by the Hessian Rundfunk (and for which Werner Egk and Boris Blacher together wrote an abstract opera), the Handel Festival in Goettingen, the Darmstadt International Holiday Courses of New Music, the Bayreuth Festival and the Munich Opera Festival Weeks (both July 22-Aug. 23) to the Berlin September Festival (Aug. 30-Sept. 20) about which we will report in due time.

This last Festival promises operas including Einem's Der Prozess, Liebermann's Leonore 40/45, Britten's Billy Budd, Egk's Don Juan von Zarissa and Die Nichtigall, fragments from Schoenberg's Moses und Aron, and Hindemith's Cardillac, as well as many symphony concerts, ballets and other music.

London Coronation Year Music Calendar Packed

By Arthur Notcutt

LONDON.—Arrangements for the summer season in London in Coronation Year are on a vast scale. There will be opera at Covent Garden (including the world premiere of Britten's Gloriana), Sadler's Wells and Stoll Theatre; also ballet at Covent Garden, Sadler's Wells and the Festival Hall; numerous concerts at the Albert, Festival and Wigmore Halls. The large number of musicians from abroad includes De Los Angeles, Callas, Lily Pons, Nan Merriman, Nell Rankin, Flagstad, Schwarzkopf, Arrau, Menuhin, Vinay, Schoeffler, Burl Ives, Jussi Björling, Tagliavini, Heifetz, Firkusny, Karajan, Kubelik, Kleiber, Krauss, Foldes, Cantelli, Cortot, Kostelantz, and doubtless many more.

Ballet continues to attract numerous new enthusiasts. At Covent Garden, Margot Fonteyn reassumed leading roles after her illness and appeared in Lac des Cygnes. At Sadler's Wells Theatre, the younger company are to produce a new ballet, Blood Wedding, on June 5, and will also dance for a week at the Edinburgh Festival. After the main concert season is over, the Festival Hall will stage the Festival Ballet for a two months' season under the artistic direction of Anton Dolin.

Sadler's Wells Premieres Veneziana

Another new work in the Sadler's Wells Ballet repertoire is Veneziana, with choreography by Andrée Howard, who has devised some attractive ensembles. Without a definite story, it appeals because of the stage pictures, and costumes by the late Sophie Fedorovitch. The chief ballerina, Violetta Elvin, received few opportunities; the male dancers (Brian Shaw, Peter Clegg, and Ray Powell as Punchinello) had most prominence. The gondola effect toward the end is striking. The music was arranged by Denis ApIvor from Donizetti operas. The triple bill also included Les Patineurs and Balanchine's Ballet Imperial on Tchaikovsky's Second Piano Concerto, in which Rowena Jackson was the chief dancer.

Triple-barrel Opera

At the time of writing, three consecutive seasons of opera are taking place—the regular Covent Garden and Sadler's Wells, and a series of Italian opera at the Stoll Theatre.

Covent Garden opened its Spring Season with an exceptionally fine performance of Turandot with Gertrud Grob-Prandl from the Vienna State Opera in the title role (which she sang superbly and in which she has few superiors today) and with Barbirolli as an inspiring conductor. The staging was brilliantly effective.

Later in the week Erich Kleiber returned, receiving a vociferous welcome. He opened with Rosenkavalier; it had a familiar cast with one exception—the role of Sophie being taken by Adèle Leigh, a young, highly talented member of the resident Company who received part of her early training in the U. S. Her voice as yet is a trifle small in volume for such a heavily scored work, but it is produced with the greatest ease. She sang the soft, high legato phrases without the slightest effort and with exquisite beauty of tone.

Kleiber's interpretation of the score was a miracle of grace, emotional power, and sensuous beauty. His accompanying of the singers could not have been more understanding or sympathetic. He is shortly to conduct Elektra (which has not been staged here since 1948) and a revival of Wozzeck. The "big event" is, of course, the premiere of Britten's Gloriana, on June 8.

Italian Opera Series

The Italian season at the Stoll has at the moment a repertoire of Traviata, Rigoletto, Otello and Forza del Destino, and therefore may be regarded as an all-Verdi season, though other works will doubtless be added. With the best will in the world—and making exceptions of a few special artists—one can describe the standard often as "provincial," both as regards production and orchestra. For example, more than 50 players are necessary to do justice to the score of Otello. The Otello was a young tenor, Vittorio de Santis; his voice is powerful but hard and he has much to learn in regard to operatic acting and singing. He could profit by studying the work of Paolo Silveri, the Iago of the evening, who sang with compelling dramatic power, subtlety and finesse, and was a tower of strength. The Desdemona was the young American Mary Curtis, making her London bow; her voice is warm and of sympathetic quality, and she rose to her fine opportunities in the great concerted music of Act III. She should, however, reconsider her costume for this role. The conductor was La Rosa Parodi, who worked hard with his small forces.

Berlin Philharmonic in Visit

The Berlin Philharmonic Orchestra visited London for a single concert at the Albert Hall under the conductorship of Furtwaengler. It is nearly 25 years since this world famous orchestra first came to London under this conductor, and this reviewer remembers the deep impression they created at the time at the old Queen's Hall. It was an inspiration to British orchestras of that period. The program of the recent concert contained the Bach Suite for flute and strings (soloist, Aurele Nicolet), the Tristan Prelude and Liebestod, Till Eulenspiegel and Brahms' Second Symphony, the performances supremely fine.

The Royal Philharmonic Orchestra, under auspices of the London County Council, gave a Beecham concert at the Festival Hall. It included Schubert's early Symphony No. 6 in C, Delius' Paris, and Balakirev's Symphony No. 1 in C. All were superbly played, especially the Delius, and the last-named work—which should be more frequently heard—was done with ardor and virtuosity.

Rubbra's Viola Concerto

The penultimate concert of the Royal Philharmonic Society series was a largely British program given with the BBC Symphony under Sargent. A new Viola Concerto by Edmund Rubbra was introduced by William Primrose, who commissioned it. The three movements are less austere than many of Rubbra's works. This op. 75 includes a light second movement, and a third which is styled a "necklace" of nine pieces, with richness and nobility of style. Primrose again showed that he has no superior among violists presently active. The main item was Holst's The Planets, in which orchestra and conductor achieved a high standard.

SIR WILLIAM WALTON accepting an invitation to make his first American tour from Carleton Smith, r., director of the National Arts Foundation. He will conduct several American orchestras in his own works, including summer appearances at the Hollywood Bowl.

The enterprising Goldsmith's Choral Union, marking its 21st anniversary, offered English works at the Festival Hall, in association with the London Symphony Orchestra. In Vaughan Williams' splendid Sea Symphony, the soprano solo was sung eloquently by Jennifer Vyvian (who is to appear in Britten's Gloriana). The baritone soloist was below par. The first London hearing of A Goodly Heritage, twelve poems for women's voices with string orchestra and piano by Gordon Jacob, revealed delicate color in writing for voices and strings, but was too episodic and needs compression. The chorus in both works sang with admirable tone and expression under Sir Adrian Boult.

The BBC Television Service is actively promoting interest in music. A series titled The Conductor Speaks was opened with Beecham conducting the R. P. O., and the program was repeated. Other leaders who appeared with their orchestras were Boult and Barbirolli.

A welcome visitor was Irmgard Seefried, who in addition to a fine lieder recital at the Festival Hall, appeared at the Studio and broadcast beautiful performances of four Mahler songs. The B.B.C. Orchestra accompanied her under Carl Schuricht. . . . With the London Symphony Orchestra under the direction of Walter Susskind, the American pianist Julius Katchen played three concertos, the Beethoven in C minor, the Rachmaninoff in the same key, and Brahms in B flat. This young pianist emerged with distinction in this colossal task; his technic is remarkable and his playing throughout was notable for its virtuosity and rhythmic accuracy. . . .

Alfred Cortot, at 76, has been making his farewells to the British concert platform. His Chopin recital at the Festival Hall showed his art still potent and his popularity here great. . . . The New Era Concert Society, of which the chief conductor is Richard Austin, though it presents numerous guests, has arranged a Coronation concert in June at the same hall in which a new Violin Concerto by Stanley Bate will be heard. . . . Elgar's daughter, Mrs. Edgar Blake, has presented some of her father's MSS., including those of the three great oratorios and some smaller works, to the musical collection of the British Museum.

France Invites World to Its Festive Season

By Suzanne Demarquez

PARIS—The months of May and June are those of the Grande Saison de Paris, during which the city is resplendent with the magic of spring and its festivities, and when the foreign ensembles and international artists flock into the city. It opened with the two habitual concerts of the Philharmonic Orchestra of Berlin under Furtwaengler. Igor Markevitch and Jascha Horenstein are conducting two concerts each, with Elisabeth Schwarzkopf as assisting artist. Also appearing are Lily Pons, Heifetz and Carl Schuricht, and the American Ballet Theatre. The Vienna State Opera is giving six evenings at the Opéra, including Electra and The Love of Danae by Strauss, also The Magic Flute.

Then there will be the round of festivals. Bordeaux opened the cycle from May 12 to 24. Its admirable Grand Theatre, a pure *chef d'oeuvre* of the 18th century, and historic Chateau de la Brede, where Montesquieu lived, were the settings for appearances of the Orchestre Colonne of Paris and the Orchestre Philharmonique de Bordeaux under Paul Paray and Robert Bunzi. Also on the list were the Grand Ballet du Marquis de Cuevas and such soloists as Menuhin and Marcel Dupré. There were performances of Meistersinger with singers from Bayreuth; and presentations of Christophe Colomb by Claudel, with incidental music by Milhaud, by the Company Renaud-Barrault. Bordeaux always adds to the musical enchantment the attractions of its picture exhibits. This year works by El Greco were on display.

Strasbourg will give a Mozart Festival (June 5-14), by Charles Munch, Bernhard Paumgartner, and Josef Krips. Pablo Casals at Prades Hall will also present works by Bach, Beethoven and Schubert, between June 14 and July 7, with noted artists who are collaborating with him.

Schedule for Aix-en-Provence

July is the month of the Aix-en-Provence festival (July 10-30). This ravishing city of palaces and fountains is the beneficiary of its location in the heart of of one of the most beautiful French provinces, two steps from the Mediterranean. The natural backdrop of these noble facades will serve as the scenic background to Nozze di Figaro, conducted by Hans Rosbaud and to Cosi fan Tutte. The Barber of Seville will be produced there for the first time with settings by Derain and directed by Carlo M. Giulini. Among the artists to be heard are Maria Morales, Nan Merriman, Teresa Stich-Randal, Marcello Cortis, Renato Capecchi, Franco Calabrese. Though opera is the keynote in Aix, the concerts will also present particular attractions, with performances of contemporary music by Milhaud, Honegger, Egk, Milhalovici, Schoenberg, Malipiero, Sauguet, Bartok, Webern and Poulenc competing with the classics, and entrusted to the batons of Schuricht, Ormandy, Sacher and Mario Rossi, at the helms of the Orchestre des Concerts du Conservatoire (Paris), of the Radio Turin and the Suedwestfunk (Baden-Baden). Each summer critics and musicians from all over the world meet under the shadow of those marvellous trees and discuss music. The hours of Aix are a continuous enchantment.

PARIS . . . Place de la Concorde at night.

Besançon (Sept. 3-13) will close the round of French festivals. Niched in the hills of the Jura, proud of its past and its fine architecture, it has invited Muenchinger, Schuricht, Cluytens, and Barbirolli to conduct programs of German, French, Anglo-Saxon music with the Stuttgart Chamber Orchestra and the Orchestre National. Soloists include Kathleen Ferrier, Samson François, Victoria de los Angeles. One of the great attractions of Besançon is the international competition of young conductors, which the last two years drew contestants from all over the world.

During the entire summer at Versailles, in front of the famous Palais, the ballets on the illuminated basins and in the gardens will alternate with French 18th century music by Rameau, Couperin, Gentry and others.

As M. Denis de Rougemont, director of the European Cultural Center, summed it up, "These festivals are the radiant manifestation of European culture." We hope that the French festivals will succeed in justifying this noble ambition.

Opéra Revives Boris

One of the outstanding events in Paris was the Opéra's revival of Boris Godounoff. Boris Christoff was a new protagonist. The voice has velvety quality, splendor, and carries magnificently. Christoff (he is 30 and handsome) played his two principal scenes with such poignant force that a transported audience gave him long ovations. He sang in Russian, his partners in French; the version used was that of Rimsky-Korsakoff, conducted splendidly by George Sebastian. Huc-Santana, who sang Pimen, was to take over the title role since Christoff unfortunately could only stay for six performances. The excellent cast also included Giraudeau as Shuiski, René Bianco as Varlaam, Helene Bouvier as the Innkeeper, Luccione as Dimitri and Suzanne Sarreca as Marina. The settings were much discussed, for the designer Yves Bonnat reduced the immense stage of the Opera by an accumulation of monumental pieces and a medley of colors. Other scenes like the steppes, the castle in Poland and the interiors of the Kremlin were also successful. Excellent was the staging of Vanni Marcoux, who in his time was one of the best Borises of the Opera.

Three Novelties

We owe to the Orchestre National the other main events of the month, three premieres in France. First there was Daphne, bucolic tragedy by Richard Strauss. Written in 1937, the work was in rehearsal at the Opéra when the war intervened. A great melodic diversity, rich and colorful orchestration, characterize this fine work, performed with greatest care by the soloists and the conductor, Tony Aubin.

Other novelties were the recent Cantate by Stravinsky and the Choeur by Dallapiccola (1935), both sung by Irene Joachim, soprano from the Opéra-Comique, the tenor Becourt and the women's choir of the Radio, accompanied by the best soloists of the orchestra. As Americans know, Stravinsky wrote his Cantata to old English texts of the 14th and 16th century. Dallapiccola chose Michelanglo as co-author. He bases his work on a simple main theme, which re-appears in new motivic derivations in contrapuntal design. It is written with a light pen and mixes contrasting effects successfully. Marcel Couraud overcame the many difficulties of the contrasted works.

We also enjoyed a reunion with the great Brazilian composer Villa-Lobos, who was feted to the hilt, conducting a program of his compositions.

Stuttgart Opera Re-appears

The Stuttgart Opera, as it did last year, at the Théâtre des Champs-Elysées presented Meistersinger, Nozze di Figaro, and (at the Madeleine Church) Bach's St. Matthew Passion. The company does not include outstanding voices, but the ensemble effort is remarkable. The chorus sings vigorously, the staging is stylistically excellent, and the orchestral balance perfect, the tone even a bit subdued, for Wagner. Outstanding were the conductor Ferdinand Leitner, the ravishing voice of Lore Wissmann and that of Gustave Neidlinger, one of the finest Backmessers I have heard.

In recent recitals two singers obtained great successes. Elisabeth Schwarzkopf created a great impression at the Salle Gaveau, and the debut of Mattiwilda Dobbs at the Société des Concerts was a revelation. The latter has a voice of immaculate purity, a vocal virtuosity which makes light of the great difficulties in the aria from Ariadne auf Naxos. With the same orchestra, Robert Casadesus again had one of his triumphant appearances in three concerts by Beethoven, Saint-Saens and Ravel (for the left hand). Cluytens conducted.

Marvellous tone quality was produced by the visiting Chorale of the Cecilia Society of Boston. Under the grandiose vaults of the Cathedral of Notre Dame, an immense crowd listened to its magnificent interpretations of works by Bach, Mozart, and M. A. Charpentier. The solo quartet composed of Adele Addison, soprano; Eunice Alberts, alto; Carl Nelson, tenor, and Tibbets, bass, was excellently balanced and vocally perfect. The orchestra of the Société des Concerts was conducted by Russell Stanger, who left a deep impression. A second concert was announced at the Chapel of Versailles.

Dutch Music Climaxes In Annual Holland Festival

By Frits Noske

THE HAGUE.—Three new productions this season by the Dutch Opera were Weber's Freischuetz under Elemendorff, and Verdi's Aida, both in Amsterdam; and Nozze di Figaro under Krips in The Hague. The first will be reviewed when given at this summer's festival. Aida saw a particular success by the young Dutch singer Anna Dolorie as Amneris, and in one performance the American soprano Leonora Lafayette substituted in the title role for Gré Brouwenstijn, showing a voice which though not large was faultlessly pure.

The Residentie Orchestra this season, with the guidance of Willem van Otterloo, has reached an international status, and offered well-planned programs. Frank Martin's Petite Symphonie Concertante was given in its original form. William Primrose was heard in Bartok's Concerto for Viola and Orchestra, and in Berlioz's Harold in Italy. Erich Kleiber's two concerts as guest were other events in Amsterdam and The Hague, in which familiar works by Schubert, Beethoven and Strauss were revitalized. Sergiu Celibidache, despite some extremes in his baton style, won success with Debussy's Iberia, Ravel's Rapsodie Espagnole and Stravinsky's Firebird. Alexander Uninsky performed the Third Concerto by Prokofieff with extreme musicality. Tibor de Machula was admirable in Bloch's Schelomo, new works were a Symphonische Proloog by Henk Badings, written for the centenary of the Vienna Philharmonic, one of the best in modern Dutch literature, and a Symphonische Etude by Hendrik Andriessen. The Bruckner Eighth had an excellent interpretation by Otterloo.

A blow to the Residentie was the death of its president, Dr. Alexander Loudon, former Ambassador to the U. S. He had spoken at a concert of the orchestra in aid of flood relief when he collapsed.

In February many concerts were given in aid of the Emergency Fund by Dutch orchestras, also by the Paris Orchestre National under Henri Tomasi, which came here for this event in The Hague. The Wiener Symphoniker, whom Otterloo was conducting in recordings at the time of the floods here, was invited by this group to give a benefit concert with them in Vienna at which Cor de Groot, Dutch pianist, was soloist.

Concertgebouw Led by Guests

The Concertgebouw Orchestra was led by its conductor van Beinum until January, when he left for guest concerts in England. Rafael Kubelik, a favorite here, then took over for a period, and Josef Krips, Ferenc Fricsay and Pierre Monteux made guest appearances. Novelties introduced by van Beinum were the Concerto for Orchestra by Kodaly (1941) written for the Chicago Symphony's jubilee, which proved captivating, and the Sixth Symphony of the late Willem Pijper, given a refined reading. Myra Hess again scored with Beethoven's Fifth Concerto. The young Dutch pianist Theo Bruins agreeably surprised with his playing of his modern-style Piano Concerto (1952) written for the 10th anniversary of the Amsterdam students. A cycle of five songs for mezzo-soprano and string orchestra, Miroir de Peine, by Hendrik Andriessen, to lyrics by Henri Gheon, had its mystical atmosphere well conveyed by Irma Kolassi.

DUTCH MUSICIANS IN PARIS . . . The Residentie Orchestra of The Hague appeared at the Théâtre des Champs-Elysées on April 16. L. to r., Willem van Otterloo, conductor; Herman Krebbers and Theo Olof, concertmasters; Cor de Groot, soloist in Beethoven's Fifth Piano Concerto.

Van Beinum also presented revivals of three Dutch works, the Second Symphony (1930) by Bertus van Lier; Musique pour l'esprit en deuil, by Rudolf Escher; and Largo en Allegro (1935) by Henk Badings, an expressive opus for string orchestra. He conducted Diepenbrock's music for Sophocles' Electra, arranged as a symphonic suite by Eduard Reeser, a masterful work which had a great success. Among the soloists were Ricardo Odnoposoff in a phenomenal rendition of Tchaikovsky's Violin Concerto, Solomon in Beethoven's Third Piano Concerto, extremely responsible to the composer's message, and Arthur Grumiaux, who excellently presented Bartok's Violin Concerto.

The three concerts under Krips featured familiar works of Mozart, Haydn, Schubert, and Strauss, also Alban Berg's concert aria, Der Wein, sung by Peter Pears, rather repellent in its cerebral style. Hans Henkemans gave Mozart's C minor Piano Concerto and performed the solo part in his own Passacaglia en Gigue, sympathetically received. Weber, Schumann and Brahms' Second Piano Concerto, played magnificently by Geza Anda, were other offerings.

Kubelik's series brought Bruckner's Sixth Symphony, and Mozart's B flat major Piano Concerto, with Rudolf Firkusky as feted soloist; the Saint-Saens Cello Concerto with Andre Navarra playing with flair and beautiful tone, also a local novelty, the somewhat hybrid-styled Seventh Symphony by the American composer Roy Harris. Three Czech works, the Janacek Sinfonietta (1926), and the Second Symphony and Serenade for string orchestra by Dvorak were warmly received. Clara Haskil won a rising ovation for her reading of Schumann's Piano Concerto. The Second Symphony by Pijper, not heard since 1922, with its gigantic scoring, was revived by Kubelik; one felt that it was not one of his more mature scores. The Schubert Mass in A was given with the Toonkunst Choir and soloists (Irmgard Seefried, Annie Hermes, Ernst Haefliger and Laurens Bogtman). The Concerto for Orchestra by the Swedish Hilding Rosenberg (1949) proved less stirring to the audience. The Sibelius Violin Concerto was excellently done by the concertmaster, Jan Damen.

Monteux, welcomed heartily in The Hague and Amsterdam, won particular successes with the Ravel Daphnis et Chloe suite, and the First Piano Concerto of Brahms, in which Leon Fleisher showed power and technical prowess.

Festival Plans

Plans for the Holland Festival of 1953, in The Hague, Scheveningen and Amsterdam from June 15 to July 15, include the production of Alban Berg's Lulu by the company of the Essen Opera conducted by Gustav Koning and with stage direction by Hans Hartleb (The Hague, July 10, and Amsterdam July 7 and 9). Verdi's Otello will be conducted by Josef Krips with the Dutch Opera, also Falla's La Vida Breve, with Victoria de Los Angeles and Frans Vroons. Der Freischuetz by the latter ensemble will be led by Elmendorff, and Mozart's Figaro by Krips.

The orchestral concerts offer Concertgebouw programs by Van Beinum, Krips, Martinon and Ormandy, and by the Residentie Orchestra led by Otterloo, Giulini, Dorati, Elmendorff and Klecki. The soloists include Curzon, Fleisher, Cor de Groot, Clara Haskil, Hans Henkemans, pianists; Grumiaux, Schneiderhan, violinists; Martha Lipton, Roos Boelsma, Corry Byster, Fischer-Dieskau and Norman Scott, vocalists. The Radio-Philharmonic Orchestra with Flipse and Van Kempen, the Collegium Musicum Italicum, directed by Renato Fassano, and the Stuttgart Chamber Orchestra of Muenchinger will also appear.

Other groups to appear there are the Nederlands Kamerkoor under de Nobel, the Holland Festival Piano Quintet, the Alma Musica Chamber Music Society, the Nederlandsche Bachvereniging led by van der Horst (Bach's Mass in B minor at Naarden and Handel-Bach concert at Gouda churches), the Ballet du Marquis de Cuevas, the Utrecht Municipal Orchestra, Ram Gopal and his Indian Dancers, the National Dance Theatre from Greece, Lieder recitalists Victoria de los Angeles, Elisabeth Schwarzkopf, Fischer-Dieskau and Laurens Bogtman. Dramatic offerings are Everyman (at Delft Prinsenhof), Hofmannsthal's Der Schwierige, and Shakespeare's The Tempest.

Austria's Festivals Offering Multiplicity of Music Events

By Erwin Mittag

VIENNA.—Austria still does a great deal of good music-making these days. A detailed report would cover many pages, so I shall limit myself to the most important happenings.

As this is written, Vienna is in the midst of preparations for the annual Festival Weeks, opening with the traditional Nikolai Concert by the Philharmonic, with Beethoven's Ninth Symphony under the baton of Furtwaengler. The schedule of the festival (May 30 to June 31) is extremely rich this year, including works old and new in the opera, ballet, symphony, recital and choral fields.

Salzburg will get under way on July 26 and its program, covering the weeks until Aug. 30, includes the world premiere of Einem's opera The Trial, also Don Giovanni and Marriage of Figaro under Furtwaengler, Cosi Fan Tutte with Karl Boehm (in Italian), Der Rosenkavalier under Clemens Krauss, and ballets by the Paris Opera forces. There will be eight concerts by the Vienna Philharmonic under De Sabata (two), Edwin Fischer, Bruno Walter (two), Karl Boehm and Igor Markevitch; recitals by Menuhin, Backhaus and others, and chamber concerts by the Fischer Trio, Barylli Quartet, Quartetto Italiano, and Konzerthaus Quartet. Also six Cathedral concerts under Paumgartner, Mozart Serenade programs, some by the Mozarteum forces, others by the Philharmonic Wind Ensemble and the Wiener Oktett. The 50th anniversary of Hugo Wolf's death will be marked by a recital of his lieder by Elisabeth Schwarzkopf, with Furtwaengler at the piano. There will be a concert by the Vienna Hofmusikkapelle. Among the dramatic events will be the traditional Jedermann on the Cathedral Square, and Julius Caesar by Shakespeare.

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Among the more interesting happenings in the concert field was Eduard Erdmann's convincing playing of Max Reger's Piano Concerto, not heard for a long time. The Musikverein Quartet produced Schoenberg's Second String Quartet, with Ilona Steingruber interpreting the vocal part to perfection. The Second Symphony by Furtwaengler was enthusiastically received—it proved to be

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BOSHKO
Violinist
Norway, Denmark and Sweden in
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Acclaimed Again at 27 Concerts
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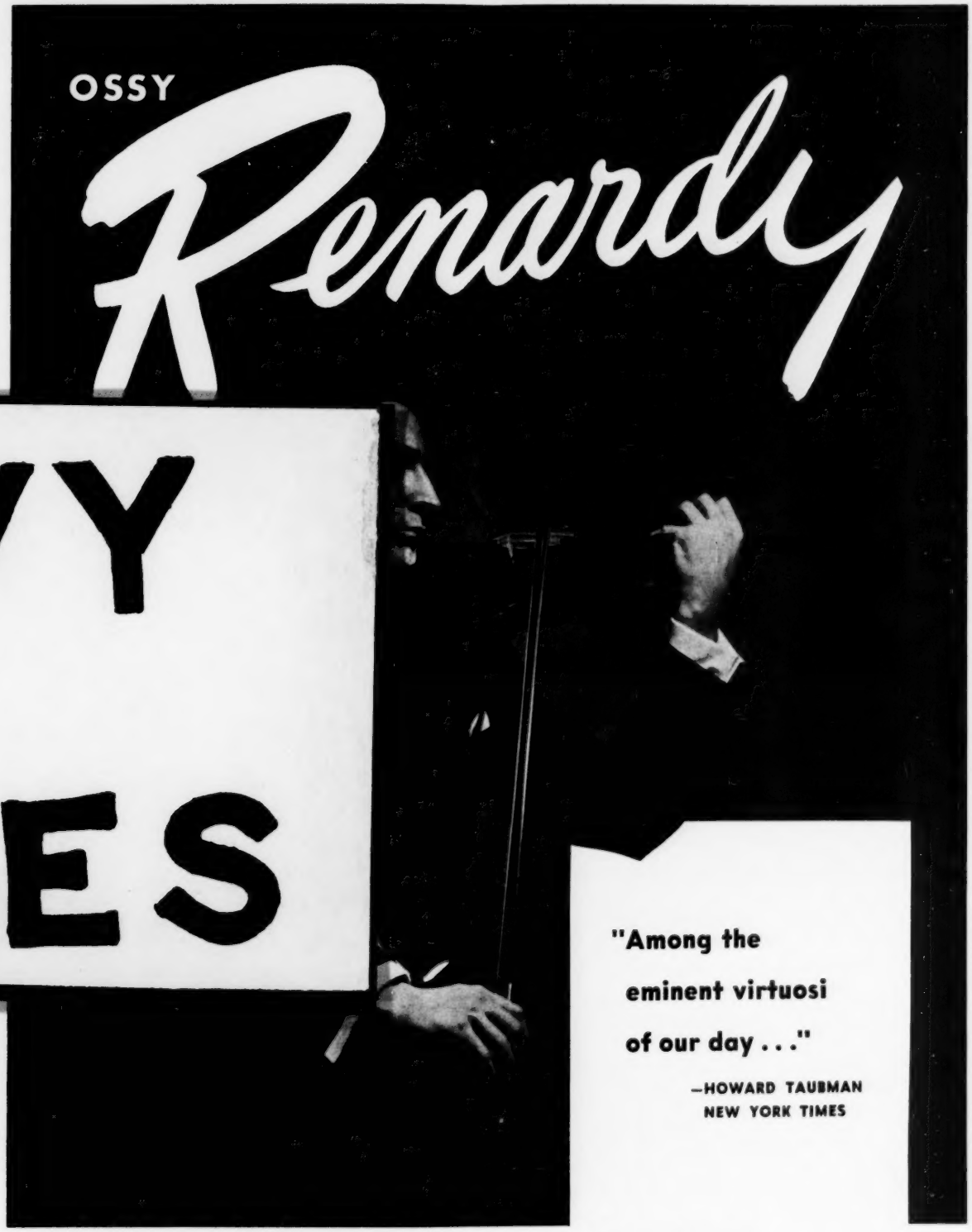
Renardy



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Carl Orff's Die Kluge is among the novelties added to its repertoire. Gluck's Alceste had a revival under Heinrich Hollreiser's baton, and Lehar's Merry Widow returned to the boards. Artists of renown are alternately at the disposal of the two houses in which the State Opera is appearing—Irmgard Seefried, Maria Reining, Carla Martinis, Ljuba Welitch, Christel Goltz, Sena Jurinac, Wilma Lipp, George London, Josef Metternich, Paul Schoeffler, Max Lorenz, Anton Dermota and Theo Baylé, among others.

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Vienna honored Josef Marx, the Nestor of Austrian composers, on his 70th birthday. The Philharmonic presented his Partita in Modo Antico. The large local Bruckner coterie enjoyed that composer's Eighth Symphony under the leadership of Boehm. The fragmentary Tenth Symphony was also heard under Charles Adler's baton, in a version edited by Dr. Jokl and Alma Mahler-Werfel, the composer's widow.

Sylvia Sawyer in Rome Opera Series

Sylvia Sawyer, young American mezzo-soprano, was received with acclaim, according to the Associated Press, as Azucena in Rome on May 18 in a performance of Il Trovatore given at the Teatro Elisis. Miss Sawyer appeared again in this work on May 21 and 24, also as Maddalena in Rigoletto on May 22, and in Masked Ball on May 15, 17 and 26. The artist was engaged for Prokofieff's War and Peace at the Florence Festival under Artur Rodzinski, and for Amneris in Aida at Naples on June 1. Miss Sawyer is an artist-pupil of Giuseppe Balestrieri, tenor and teacher, whose main studios are in New York.

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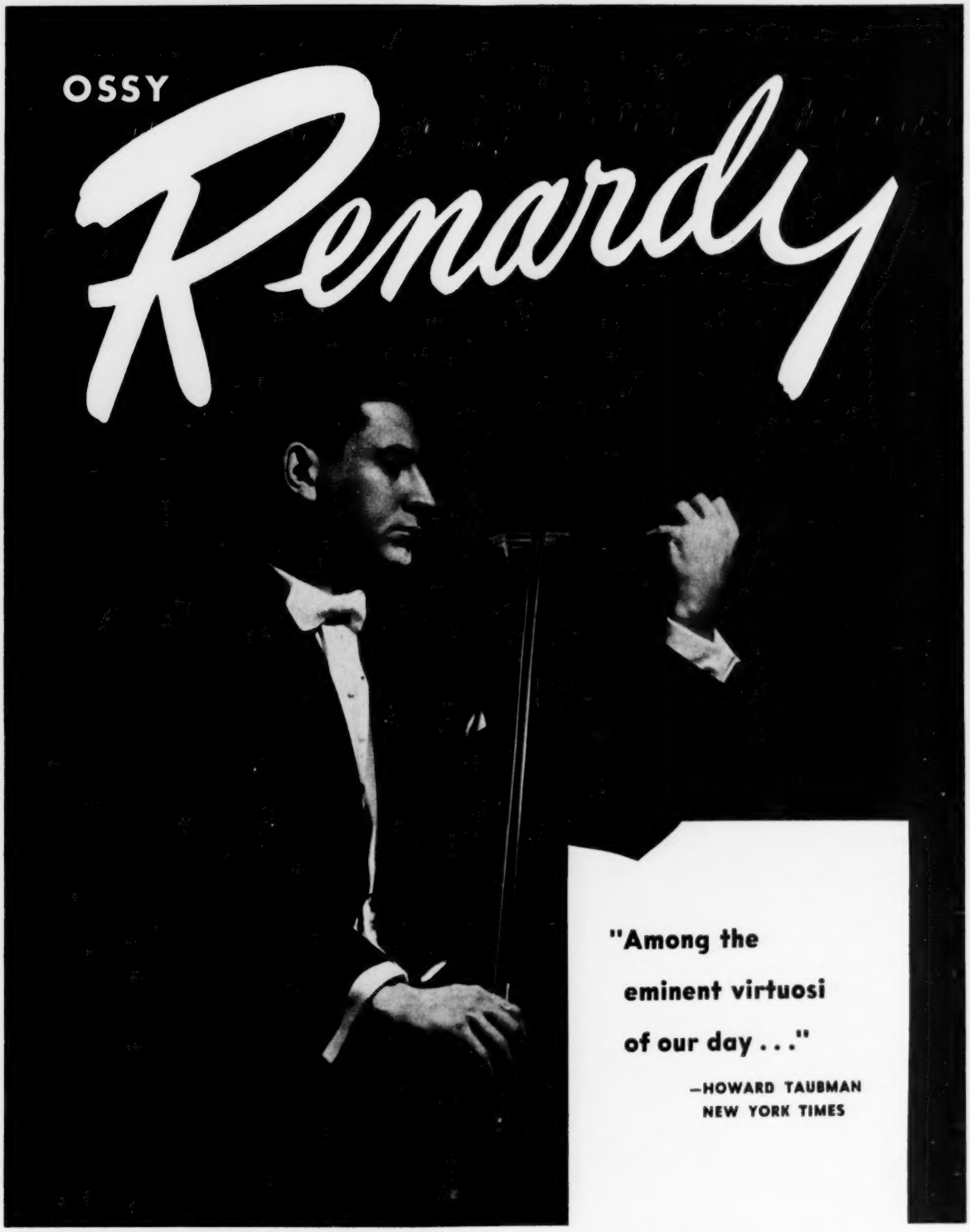

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Florence Fete Opens With Cherubini's Medea

By Gisella Selden-Goth

FLORENCE.—The Maggio Musicale got under way belatedly, only about a fortnight after its program was announced in full. The schedule seems more slender than in previous years, but only those who know about the constant competition for new productions and outstanding artists among major Italian music centers are able to appreciate what a strenuous effort was necessary to realize even this curtailed part of the original plan.

The Maggio was launched, as usual, by exhuming a major Italian opera unknown to the present generation, even among connoisseurs. This was Medea by the Florentine master Cherubini, whose operatic productions are mostly forgotten, though his religious and chamber music are esteemed even today. Although this work was presented with all the lavishness possible, one could not help feeling that such restorations are untimely in a period when funds are scarce and could be used for better purposes. It seems of little use to attempt to restore interest in the bloody legends of ancient Greece, with their sword-rattling heroes, vengeful and imploring heroines, motherly nurse-companions, and amphora-bearing maidens.

The score of Medea contains some wonderful music. (One knows how Beethoven admired the genius of his Italian contemporary.) There are arias of power and beauty, especially those conveying the passions of the main figure. The important choruses are masterfully handled and the orchestral part, though somewhat monotonous rhythmically, abounds in polyphonic and coloristic details rarely found in similar works of this period.

But the heavy and uninteresting action weighs like a millstone on this fine music. It seems hardly worth while to insert in the 20th century's repertoire a work which—because of its poor libretto—never succeeded in gaining general acceptance in the 19th, despite the unusual esteem the composer enjoyed throughout Europe.

Performance Has Dignity

A typical Maggio audience—large, brilliant and partly English-speaking—enjoyed the beauty of the music and the excellent performance. The cast was again headed by Maria Meneghini Callas, whom many consider the first lady of the Italian opera stage today. Her powerful voice and intense dedication to the exacting role gave tragic grandeur to the figure of Medea. In her final scene, while sacrificing her sons to a relentless thirst for revenge, she found accents of true poignancy. She was outstandingly seconded by the contralto Fedora Barbieri in the traditional role of the Nurse, a personage not unworthy (as to music and characterization) to prefigure that of Brangaene. Mario Petri was a Cleonte of remarkable vocal means and deep-felt dignity. Carlos Guichandut and Gabriella Tucci were assigned the lesser parts. Vittorio Gui conducted with care and competence, though not succeeding altogether in overcoming the *longueurs* and weaknesses of the score.

The stage direction of André Barsacq and the settings by Lucien Courtaud were not convincing: the over-elaborate scenery, exaggerated use of fashionable dimness in lighting, over-colorful costumes and too many endless processions from side to side of the stage only confirmed that modern artists feel pretty helpless when confronted with such outmoded tasks.

ARTUR RODZINSKI, conductor, with his son Riki after he recently led a performance of the opera Pique-Dame by Tchaikovsky in the Teatro Comunale, Florence.

Amahl and Les Mimes

If a decided contrast had been intended it could not have been better achieved than by following this antique with a double bill of Menotti's Amahl and the Night Visitors and a pantomime sketch presented by the French company Les Mimes, of Marcel Marceau. Menotti's moving Christmas tale is too well known to Americans to need special comment here. According to visitors from overseas (this year's Maggio attracted more of these than any previous one), the Florentine performance was superior from the vocal point of view to any formerly heard.

The role of Amahl was portrayed by Alvaro Cordova, a boy of 12, who mastered it in less than three weeks of study and made a deep impression. So did the extraordinary interpretation of the Mother by the gifted Giulietta Simionata, who is developing into one of the finest voices among Italian sopranos. The singing of the Three Kings by Agostino Lazzari, Renato Capecchi and Fernando Corena provided some wonderful ensemble music.

The delicate and sensitive score was conducted by Leopold Stokowski, who came to Florence for the three performances of this work. As for the stage direction, it was worked out in every detail by the composer himself with all the loving care a father could bestow on his own creation. Menotti was assisted in the small but important choreographic part by Balanchine himself, who coached the dance episode. It presented the highly talented American dancer Raimonda Orselli, whose special charm was applauded on open stage.

If there were any objections to this European premiere of an Italo-American opera, it would be that neither the worldly spring season nor the sophisticated festival audience provided the most suitable frame for a religious tale of Christmas. Nevertheless, the audience was visibly touched by the story. Menotti scored a large and genuine success—his first real one in his native land.

As for the French pantomime, it might have a charming effect in a small *boite* on Montmartre, but it seemed completely out of place in the frame of an important music festival. This was especially the case when coupled with Menotti's work of so different a style.

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NEW YORK CONCERTS

TOWN HALL

Lipatti Memorial Concert, May 11, E.—For the benefit of Rumanian Welfare, a Dinu Lipatti Concert with Remus Tzincoca conducting 50 members of the N. Y. Philharmonic-Symphony and Madeleine Lipatti, the late pianist-composer's widow, as piano soloist, was given before a most appreciative audience. The music heard justified the favorable reception accorded to the artists. In the first program half, Mr. Tzincoca gave authoritative and euphonious readings of Beethoven's Symphony No. 4 in B flat major and Fauré's Pelléas et Mélisande Suite, one of the gems of the French orchestral repertoire.

The second half was devoted to works by Dinu Lipatti, who passed away in 1950 at the age of 33, after a meteoric career as pianist. Even if the composer is not on the same level with the keyboard master (as we in the United States know him from recordings), he was a musician of knowledge and imagination. His Concertino in Classical Style, especially in the last two movements, abounds in impressive details. The reading given by his devoted widow was of delicate and musicianly impressiveness. Mme. Lipatti was feted.

The concert closed with Tziganes (Duite), written when Lipatti was 16. It is music based on folklore, but treated with the greatest freedom, rhythmic fancy and imagination. With it Mr. Tzincoca proved his closeness to the music of the lamented master, whose friend and musical confidant he was. He received warm acclaim from the audience. H. W. L.

Jan Kiepura and **Marta Eggerth,** May 16, E.—Usually the re-union of an audience with a star is a sentimental occasion. The reappearance of Mr. Kiepura for the first time in five seasons did not always achieve this effect. His conquering stage bearing was in no way justified by the artistic results of his work. With his once-beautiful voice he sang arias by Massenet, Puccini, Rossini, Flotow and Polish composers, and songs by Hageman, Kountz and his own arrangement of a Wieniawski composition. Faulty vocal control detracted from his interpretative persuasiveness. Miss Eggerth (Mrs. Kiepura in private life) contributed to the program songs by Martini, Delibes and Schubert, others in her native Hungarian by Janos, Bartok and Hubay, and a melody of operetta tunes. She, like her husband, presented a most attractive stage appearance, but commanded her limited vocal means with sufficient taste and interpretative charm to make up for her technical shortcomings. She and Mr. Kiepura were heard in a duet from Massenet's Manon and Oscar Straus' Chocolate Soldier. Though the audience feted both artists and demanded encores, the artistic net result of the evening was not high. Otto Hertz at the piano made an effective contribution. H. W. L.

Richard Weagly, May 7, E.—In his second recital of the season the experienced tenor gave a program of unfamiliar and interesting selections by Liszt, Daniel-Lesur, Ghedini, Clérambault, Bernard Stevens and Egon Wellesz. Despite the small volume of his voice and some lack of concentration in his loud tones, his interpretations had musicality, sincerity and real insight. He suggested vividly the gloomy pictures and theatrical moods of Liszt's Die Vätergruft, brought dignity and tenderness to parts of three songs by Ghedini (Candida mia colomba, Tu te ne vai, and Canto d'amore). In revealing the gentle, careful patterns, occasional ingenuity and piquancy of Quatre Lieder by Daniel-Lesur, he had capable assistance from the Kraeuter String Quartet, the flutist John Wummer, the harpist Marietta Bitter, and his regular accompanist, Charles Wadsworth. There was adequate charm in the presentation of Clérambault's Cantate, Orphée, with its instrumental background of flute, strings, and harpsichord. E. B.

Philippa Schuyler, May 12, E.—Miss Schuyler has had a pianistic career, to date, over a period of 17 years, although she has barely attained her majority. At the age of four she won piano tournaments; at fourteen she was a recognized composer and now she is a youthful artist exceptionally gifted, technically skilled and emotionally intelligent. That she makes a lovely stage picture is a great asset, as is her musicality.

Making an auspicious start with the Bach Chromatic Fantasy and Fugue, Miss Schuyler played works by Scarlatti, Mendelssohn, Schubert, Chopin, Beethoven, Debussy, Ravel and Copland, with pleasing command of stylistic differences. Finger dexterity and crystalline clarity of tone were marked factors in her successful presentation of this diversified list. M. C.

Calvin Marsh, May 17, A.—The sixth winner of the Annual Concert Award of the American Theatre Wing made his debut recital bow in a program ranging from Bach to Poulenc. Young Mr. Marsh, attractive in appearance and with appealing poise on stage, disclosed a bright baritone voice, true flair for song delivery and an instinctive sense of artistry, all of which augur well for his future success. He has certain technical hazards to master but his charm, the beautiful timbre of the voice, when unimpeded ,plus his interpretative intelligence, far outweigh minor youthful flaws. Accompanied by Emanuel Balaban, Mr. Marsh offered classic airs, the Presto, presto, io m'innamore of Mezzaferrata; the Deh, vieni alla finestra from Mozart's Don Giovanni; lieder of Schubert; French songs by Fauré and Poulenc; and a closing English group by composers Sargent, Hughes, Besly, Dougherty and Agany. M. C.

CARNEGIE RECITAL HALL

Marjorie Capo, May 17, A.—The mezzo-soprano presented a program that revealed her artistry, particularly in the oratorio type of music. Assisted by Alberta Masiello at the piano and a string trio composed of Harold Kohon, first violin, Helen Janov, second violin, and Isidore Gusikoff, cellist, Miss Capo opened her program with Rosenmuller's Psalmus No. 134; Bach's Mein Glaubiges Herze and Patron, Das Macht Der Wind, sung with the assistance of the quartet. With the excellent accompaniment of Miss Masiello, the singer gave a group of Handel, Poulenc and Gourgue works, the latter composer being in the audience. The program concluded with three English songs of Tom Waring, John Duke and Roger Quilter. Miss Capo, though singing often in mezza-voce throughout her recital, revealed a well-controlled, sweet voice with excellent diction and a fine stylistic sense. S. B. M.

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Hartford Premieres The Mighty Casey, Baseball Opera by William Schuman

SCENE FROM THE MIGHTY CASEY . . . L. to r., Benjamin Thomas as The Watchman and Jacquelyne Moody as Casey's girl friend, Merry, watch Lou Venora, as the hero, demonstrating his home-run stance.

HARTFORD, CONN.—The world premiere of The Mighty Casey, a short baseball opera with a libretto by Jeremy Gury, built around Thayer's immortal verses, Casey at the Bat, delighted jam-packed Hartford audiences on three evenings at Burns Auditorium, May 4, 5 and 6. While the ink was scarcely dry on his score sheets, this first opera by William Schuman, Pulitzer prize-winning president of the New York Juilliard School of Music, was conducted by Moshe Paranov, director of the Julius Hartt Musical Foundation, with stage direction and scenic designs by Dr. Elemer Nagy.

Sponsored by the Hartt Opera Guild, The Mighty Casey was staged, cast, sung and produced by Hartt College of Music opera department students, trained to professional calibre. As an exciting experiment in what Mr. Schuman styles "popular opera" the work had a genuine success. The vitality of the staging was a tribute to the school's eleven years' experience in introducing professional little-theatre standards in the production of operas in English.

The scene is in Mudville, a little American town, not long ago on an autumn afternoon when the local baseball team is to meet the opposing cohorts of Centerville. Altogether, the cast includes nine baseball players, three umpires and the heroine.

At this latest of four opera world premieres sponsored by the Hartt Opera Guild, from the moment the curtain went up, fortunate first-night ticket holders witnessed a truly spirited performance. All the contributing elements—comedy, pathos, acting, color, settings, lighting, costuming, orchestral conducting, solo, ensemble and choral singing, timing and pace—were fused in a production that rivalled the Guild's successful past performances

Audiences were particularly delighted by the novel "freezes"—tableaux of fans on the bleachers and players on the diamond—timed to the music and to Benjamin Thomas (as the Watchman) in his brilliant recitation of the Casey epic. These dramatic devices made such a hit that they are henceforth to be incorporated as high points of this fascinating baseball opera.

Chorus' Role Important

As the composer has indicated in several interviews, this operatic score was written as "straight-serious music, with no condescension, and with nothing remotely resembling a popular hit tune." Yet there are singable melodies, good patter songs, and vivid choral writing by a master in this field. The voices from the bleachers were superbly sung by an augmented chorus, assisted by the Connecticut Oratorio-Chorale.

The style of the opera is amusing, often satirical, as in the trio of umpires, expatiating on their problems. The pitcher and the catcher plot in ominous duet for bringing low the redoubtable hero. There is also a mournful choral piece, a Requiem, voicing the woe of the throng after Casey has struck out.

The impact of tense moments was further heightened by Mr. Schuman's unusual percussion, brass and other orchestral effects. Despite the composer's aggressive style, the effect seemed reasonable and appropriate for an opera attempting to epitomize, as he says, "the excitement and intensity of the American scene and spirit as expressed in the national pastime."

Additional realism was lent by the illusion of space evoked within the limits of the little theatre stage. One corner of the diamond, the home plate, with the bleachers, and the pitcher's mound, gave the effect of the Mudville Flats home ballpark. Mr. Schuman, himself a rabid ball fan, did some excellent coaching both of the home and visiting Centerville teams contending for the state championship. A connoisseur of the game's intricacies, he displayed skill in making The Mighty Casey as acceptable to patrons of baseball as to the musically informed.

The romantic element was expressed by the winsome heroine Merry, well impersonated by Jacquelyne Moody. Kenneth Holton was the Catcher, and James Mattingly the Pitcher. The role of Casey, a silent one, was played by Lou Venora.

W. Y. VANCE.

Westminster Signs Artists

The Westminster Recording Co., Inc., has signed exclusive contracts with the National Symphony rOchestra, under Howard Mitchell, and with Julian Olevsky, violinist. The latter will appear with the National Symphony in a concerto recording next season.

The Westminster label also includes the Curtis String Quartet; the Randolph Singers and David Randolph; Dean Dixon, conductor; Fernando Valenti, harpsichordist; Jose Echaniz and Vivian Rivkin, pianists.

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Modern Music Series Offered at Town Hall

Town Hall, Inc., and Rosalyn Tureck co-operated in offering a series of contemporary music recitals for the purpose of bringing composers and performers together, in the North Room at Town Hall on April 25, May 2 and 9.

European contemporaries less well known here and American unpublished music were the main ingredients of the programs. It can be said with pride that the American composer showed to better advantage than his European colleagues, whose works in many cases were over-intellectualized and lacking in the main force of musical inspirations, the real creative impetus. Of the foreign works by Josef Tal (Israel), Hans Erich Apostel (Austria), Olivier Messiaen (France) and Paul Ben Haim (Israel), the last-named stood out with his Sonata for unaccompanied violin. Also successful were songs by Bernard Stevens (England) and rather conservative lieder by Egon Wellesz (England). A song cycle by Daniel Lesur seemed artificial.

The American contingent of works was varied and reflected many styles. Ernst Krenek was represented with a workmanlike Trio for violin, clarinet and piano. Among older generation composers, Carl Ruggles and Wallingford Riegger were played, but the young creators of music received the most attention. Robert Palmer's and Hunter Johnson's Piano Sonatas were highly illuminating contributions. A Sonata for Cello and Piano by Lockrem Johnson was convincing proof of the worthiness of this most gifted composer. Songs by Paul Creston and Virgil Thomson were valuable additions to the programs. A rather confused String Quartet in one movement by Netty Simons was interpolated into the last evening's program.

A host of artists participated in the presentation of the well chosen programs: Alice Howland, mezzo, accompanied by Robert Payson Hall, and Richard Weagley, tenor, with Charles Wadsworth at the piano; John Kirkpatrick, Robert Starer, Joseph Bloch, Lockrem Johnson, pianists; Zvi Seitlin, Roman Totenberg, violinists; Eric Simon, clarinet; John Wummer, flute; Bernard Greenhouse, cello, and the New Music String Quartet. The series is to be repeated next season. H. W. L.

POST-CONCERT MEETING . . . Jean Graham, soloist with the Rochester Philharmonic Orchestra, and Erich Leinsdorf, conductor, L., after their concert for the Dayton (Ohio) Civic Music Association, talk with Herbert Nonneman, president of the association, and Mr. and Mrs. Andrew Graham, parents of the pianist.

Samaroff Memorial Concert

Novelties were included in the Olga Samaroff Memorial concert at the Museum of Modern Art on May 6. The violinist Joseph Fuchs and the pianist Joseph Bloch presented a new Sonata by Richard Franko Goldman, a highly dissonant, often atonal and angular work, in which certain romantic and capricious elements were occasionally visible, despite an essentially severe and strict plan. The magnificently colorful and fully controlled reading by Elsa Hilger of the Persichetti Sonata for Solo Cello (commissioned by the Olga Samaroff Foundation) revealed a composition of genuine imagination and expressive purpose despite its technical difficulties. Interesting color effects, fairly simple rhythms and themes characterized the frequently neo-classic, static and repetitious Variations for Piano and Strings by the French composer, Daniel-Lesur, as interpreted by Mr. Bloch and an orchestra conducted by Frederick Prausnitz. A version of the Chausson Concerto for Violin, Piano and String Quartet with the quartet enlarged to a string ensemble was also given, Mr. Prausnitz conducting. Mr. Fuchs was the solo violinist, and Joseph Battista the solo pianist. Miss Hilger's performance of the Persichetti Sonata remained the highlight of the program. E. B.

Mitropoulos in Europe

Dimitri Mitropoulos, Musical Director of the New York Philharmonic-Symphony, flew on May 2 to Italy to take a holiday in Florence. He will open the 112th season of the orchestra at Carnegie Hall, Oct. 8.

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Ann Arbor's 60th Festival Is Feted

ANN ARBOR, MICH.—The 60th May Festival drew capacity audiences to Hill Auditorium for each of its six concerts. The opening event, on Thursday evening, April 30, presented the Philadelphia Orchestra under Eugene Ormandy, with Alexander Brailowsky as soloist in the Chopin E minor Piano Concerto, not heard at these concerts since 1892, when it was given by the Boston Symphony under Nikisch, with Eugen d'Albert at the keyboard. Brailowsky, who took over when Dame Myra Hess became ill, was received ovationally. The program opened with the National Anthem and the Brahms Academic Festival Overture. The second half presented the local premiere of Prokofieff's Seventh Symphony, recently introduced to America, which pleased the audience with buoyant tunes.

In the second concert, Thor Johnson, conductor of the Cincinnati Symphony, well known in Ann Arbor since his student days, led the University Choral Union of 300, orchestra and soloists in Bach's Mass in B minor. The foursome of vocalists included Dorothy Warenskjold, Janice Moudry, Harold Haugh and Kenneth Smith. All lived up to the high expectations of the audience. The Choral Union, prepared by Lester McCoy, associate conductor of the Society, for the first rehearsals under Mr. Johnson, acquitted itself nobly in the taxing and inspiring masterpiece, presented for the first time *in toto* at the festival, Mary McCall Stubbins was at the organ. The performance was one which will be long remembered.

Britten Suite by Youth Chorus

The Saturday afternoon program was led by two conductors. Alexander Hilsberg, formerly associate conductor of the Philadelphia Orchestra, now of the New Orleans Symphony, was the guest batonist for this concert, except for the Suite of Songs by Benjamin Britten, performed by the Youth Chorus of 400 singers from the public schools under the direction of Marguerite Hood. The group of songs, orchestrated by Marion McArter, included Fishing Song, Old Abram Brown, Jazz-Man, Cuckoo! and Ee-oh, and folk songs, Oliver Cromwell, O Waly, Waly and Miller of Dee. Miss Hood's patient training of this large group of youngsters was obvious—their fine diction and beautiful tone were thoroughly appreciated by the audience. Mr. Hilsberg opened the program with Rossini's Overture to L'Italiana in Algeri, and after the Youth Chorus' contribution, the orchestra played Tchaikovsky's overture-fantasia Romeo and Juliet. After intermission, Zino Francescatti, violinist, a favorite in Ann Arbor, performed with the orchestra the Beethoven Concerto, and again proved his outstanding artistry.

On Saturday night an artist heard for the first time in Ann Arbor was Cesare Siepi, basso of the Metropolitan Opera. The program was opened by Mr. Ormandy with Strauss' Don Juan, after which Mr. Siepi sang the aria, Mentre ti lascio, o figlia by Mozart, and with his sonorous voice and artistry endeared himself to the huge audience. Following the intermission, the orchestra played Hindemith's Symphony, Mathis der Maler; and Mr. Siepi was heard in two arias, Ella giammai m'amo from Don Carlos by Verdi and Di sposo di padre le giorie serene from Salvator Rosa by Gomez. A fervid reception brought him back again and again for bows, and he finally gave an encore, O tu Palermo from Verdi's Sicilian Vespers. The orchestra played Weinberger's Polka and Fugue from Schwanda. Mr. Ormandy, too, after an enthusiastic reception, added two extras—Legend of the Arkansas Traveler by Harl McDonald and Sousa's Stars and Stripes Forever.

Lockwood Work in Prmiere

The last two concerts took place on Sunday, May 3. In the afternoon the University Choral Union appeared in two works. Prairie, for chorus and orchestra by Normand Lockwood, American contemporary composer, was commissioned by Thor Johnson, and dedicated to Charles A. Sink. For the text, Mr. Lockwood used an adaptation of Carl Sandburg's poem of the same name. Critics and audience alike felt that here was a work which will be heard many times in the future. The Choral Union also sang Brahms' Triumphlied, with baritone solo by Ara Berberian, a score never before heard at these concerts. The chorus under Mr. Johnson contributed outstanding performances of both works. The program was opened with Schubert's Overture in the Italian Style in C major. After intermission Martinu's Concerto No. 2 for Piano and Orchestra was performed by another artist heard here for the first time—Rudolf Firkusny. Reports which preceded his coming were amply justified. His playing was clear-cut, scholarly, with a fine rhythmical sense and unerring technic.

The closing concert brought to Ann Arbor the soprano of the Metropolitan Opera Zinka Milanov, who had not been heard at the May Festival since 1944, when she made many friends in Ann Arbor. Mr. Ormandy opened the pro-

TOP CASH PRIZE WINNERS

in Guild Recording Festival, 1953

The top-winners of the 1953 Piano Recording Festival sponsored by the National Guild of Piano Teachers, the finals (so to speak) of the 1952 National Piano Playing Auditions in which 33,000 piano pupils of this country and Cuba participated, were announced by Dr. Irl Allison, Guild president, from Guild headquarters in Austin, Tex. More than 600 cash prizes totaling $16,000, ranging from $1,500 to $5, and a thousand gold and bronze medals constitute the awards, it was said. Each Cash Prize is shared by both Pupil and Teacher, provided the teacher has had 20 or more pupils in Guild events the past year.

The highest cash award of the year went to Mme. Rosina Lhevinne of New York and California whose 22 artist pupils received $4,120 collectively of the Guild's prize money, Mme. Lhevinne's share being above $2,060. Her pupil, Mary Kate Parker, of Wichita Falls, Tex., and New York City, with Mme. Lhevinne shared the top student award of $1,500. David Bar-Illan and Gerson Yessin of New York City each shared $500 with their teacher, while Jeanine Dowis of Dallas and New York brought in another $500 joint-prize. Many other students of Mme. Lhevinne received substantial cash awards, Dr. Allison said.

Lucille Martin of San Francisco was awarded $500 for participating in Guild events over the longest period of time, 18 years, during which each year she has played an entire recital of 10 or more numbers for Audition judges.

Silvio Scionti of North Texas State College, Denton, Tex., shared with his 36 pupils who entered, the second largest number of cash awards totaling $2,112.50, with winners in nearly all of the 25 different events. Top-prizes in this North Texas group went to Monte Hill Davis, Newell Oler, Mary Lou Muller, and Johnny Woods, each sharing with Dr. Scionti separate awards of $125 each.

The following young pianists shared with their teachers or other pupils with whom they tied, $250 to $100 in cash awards: Jean Advena, Philadelphia; Dianne Rogers, Denton, Tex.; Burton Lewis Karson, Redondo Beach, Cal.; Johnny Woods, Denton; Albertine Baumgartner, Kansas City; Milo Van Voris, San Diego, Cal.; Patricia Liston, Kansas City; Bonnie Ries, Boston; David Kocsis, Aurora, Ill.; Jo Ann Malone, Tyler, Tex.; Jack Guerry, Denton; June Guill, Pampa, Tex.; Gale Holst, Rochester, Minn.; Seymour Berman, Chicago; May Jane Sunseri, San Jose, Cal.; Jonetta Miller, Denton; Richard Kahn, Midland, Mich.; Penny Peterson, Aurora; Rochelle Kaufmann, Philadelphia.

Other $100 to $50 cash prizewinners are: Dale Roller, San Antonio, Tex.; Joan Stenberg, Chicago; Ellece Burns, Cullman, Ala.; Rosalie Marshall, New York City, Grace Grainger, Denton; Bernita Kunah-Vista, Chicago; Frances Conway and Lee Dougherty, Norfolk, Va.; Mary Ann Hunter, Memphis, Tenn.; Loretta Hale, Okla. City; Nita Frasier, Denton; Joyce Grantham, San Francisco; Bettye Joyce Carlton, Tyler, Tex.; Leah Mehlman, New York City; Inez Turley, Denton; Stanley Potter, Tyler. The above list are from high schools.

From grade schools the following have received or shared $50 cash prizes: Delania Walker, Denton; Polly Kaderbek, Fort Dodge, Iowa; Rita Brodovsky, San Jose, Cal.; Nancy Jane Green, Oklahoma City; Elinor Evans, Fort Worth, Tex.; Joy Thomas, Austin, Tex.; and Sharon Ott, Denton.

More than 500 lesser cash awards have been shared by piano teachers and students of the country in this annual event sponsored by the National Guild of Piano Teachers this spring. The purpose of the competition, the largest of its type in the world, is to encourage the piano-minded youth of the nation to adopt piano-playing as an all-weather lifetime hobby fit for presidents of a great democracy or for princesses of the realm (Princess Margaret Rose is a piano hobbyist) because of the pleasure it gives the one who plays, besides providing challenging goals for those professionally inclined. The movement was begun 24 years ago in Abilene, Tex., since when more than half a million budding Paderewskis have participated.

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gram with Haydn's Symphony No. 7, with solos by Jacob Krachmalnick and David Madison, violins, and Lorne Munroe, cello. Mme. Milanov offered Beethoven's great aria Ah! perfido which proved stirring when performed as beautifully as on this occasion, and which produced a great ovation.

After intermission Ormandy led the Orchestra in Barber's Second Essay for Orchestra, after which Mms. Milanov again appeared in two arias—Verdi's Pace, pace from La Forza del Destino and Ritorna Vincitor from Aida. Again she received tumultuous applause, and after numerous recalls, added Vissi d'Arte from Tosca. Mr. Ormandy brought the program to a formal close with Ravel's La Valse, a fitting finale to the fine series. But persistent applause drew him back to the podium to lead Johann Strauss' Tales of the Vienna Woods, and the University of Michigan's own marching song, The Victors.

Sixty years is a long time for an institution to continue without abatement, in enthusiasm, attendance or standards of performance. Old-timers who have been present at these concerts through the years were generous in their words of commendation. M. K. F.

Glyndebourne Schedule

Glyndebourne has published details of its season from June 7 to July 26. On the opening night Alceste will be presented in French with Magda Laszlo and Richard Lewis, and on June 24 Strauss' Ariadne auf Naxos will be sung in the operatic version, as distinct from the original arrangement including a play. Two leading roles will be sung by Americans—Ariadne by Dorothy Dow and Zerbinetta by Mattiwilda Dobbs. Both Alceste and Ariadne are being given for the first time at Glyndebourne. The remaining operas are Cosi Fan Tutte, Cenerentola and Die Entführung aus dem Serail—the last named under the direction of Alfred Wallenstein, conductor of the Los Angeles Philharmonic Orchestra. Since last year, extensive structural alterations have taken place in the Opera House. The proscenium arch has been widened and all pillars and obstructions removed. Thirty-seven performances will be given during the seven weeks' festival.

NAOMI FARR, soprano, most recent winner of the NFMC Young Artists Award, is congratulated by Marks Levine, director of the Concert Division of National Concert and Artists Corporation, with whom she has signed a contract. Standing by are three NCAC pianists, all former NFMC winners: Jacques Abram, 1937; Claudette Sorel, 1951; and Zadel Skolovsky, 1943.

Colon Debut with Donne Curiose

BUENOS AIRES.—The Teatro Colon opera season was launched here on May 29 with a revival of Wolf-Ferrari's Le Donne Curiose. The repertoire for the season includes Pelléas et Mélisande, Rabaud's Marouf and the local premiere of Milhaud's Christophe Colomb. As a homage to Hector Panizza, his opera Aurora will be revived. Other works in the Italian repertoire are Gluck's Orfeo, Verdi's Don Carlo and Aida, Puccini's Tosca. The German wing, besides a repetition of Berg's Wozzeck, last season's success, will give Fidelio, and Rosenkavalier. A double bill of Stravinsky's Oedipus Rex and Bartok's Bluebeard's Castle (latter a local premiere), Brahms' Requiem will close the series.

The conductors include Karl Boehm, Albert Wolff, Ferruccio Calusio, and a new Italian leader, Gianandrea Gavazzeni. The vocal roster lists, among others, Renata Tebaldi and Denise Duval, both newcomers; Christel Goltz, Delia Rigal, Ebe Stignani, Elena Arizmondi, Giuseppe Campora, Mark Rothmuller and Karl Donch.

Vassili Lambrinos, Greek dancer and choreographer, has been invited by the Festival Ballet to stage his own choreography for the Grieg Concerto in London's Festival Hall on July 27. J.M.W.

Zurich Festival Plans

The Zurich Festival, extending from the end of May to early July, includes a Strauss Cycle at the Municipal Opera House, including Feuersnot, Elektra, Rosenkavalier, Arabella, and Die Liebe der Danae; four concerts by the Tonhalle Orchestra (Hans Rosbaud with Gieseking soloist, June 2; under Karajan, June 11; led by Issay Dobrowen, with Menuhin soloist, June 16, and George Szell, Rudolf Serkin, June 23.) There will also be dramatic performances by the Old Vic, Grenier de Toulouse, Zurich Schauspielhaus, and Teatro della Citta di Milano, offering Shakespearian works in four languages.

Paganini Quartet Summer Schedule

The Paganini Quartet, having just wound up one of the longest tours of its history with 73 engagements from coast to coast, will again be quartet-in-residence at Brigham Young University this month. At the end of July the Quartet plays in Santa Barbara and on Aug. 24 flies to Europe for an extensive tour of the Continent initiated by performances at the Edinburgh Festival Aug. 28 and 29 and the Beethoven Cycle in London.

The Quartet returns to the United States in December for another crowded fifteen-week tour of Continent.

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Cornell College Premiere Marks 55th May Festival

MT. VERNON, IA.—Cornell of Iowa's 55th annual May Music Festival was celebrated May 7, 8, and 9 by many hundreds of music-lovers, including those from the surrounding country. The festival, the oldest west of the Mississippi, and unique in many other respects, has for its setting Cornell's beautiful chapel on the campus hill, teeming with devotees who overflow into the charming town where Festival spirit, hospitality and culture abound.

Highlighting the three-day festival was the final Saturday night concert presented by the Chicago Symphony Orchestra, with Rafael Kubelik conducting, which featured the world premiere of Norman Dello Joio's symphonic cantata, Song of Affirmation, commissioned by Cornell College in honor of its centennial observance. The work, written for orchestra, chorus, narrator and soprano soloist, is in three parts—I, Virginia ("The first news of a sweet-smelling land"), with its commanding Invocation answered alternately by the Chorus; II, New England ("There were human beings aboard the Mayflower—not merely ancestors"); and finally, The Star in the West ("Americans are always moving on"). Mr. Kubelik and his orchestra, Cornell's excellently trained Oratorio Society, Jennie Tourel, soloist, and the composer, as impressive Narrator, combined to give a stirring performance of this powerful American epic. They had caught the full spirit of it, believed its words, and used the inspired music (which matched so remarkably the strong, telling text) to make the message their own.

PRINCIPALS IN PREMIERE of the symphonic cantata, Song of Affirmation, by Norman Dello Joio, commissioned for performance at the 55th annual May Music Festival in honor of the Cornell College centennial. L. to r., Dr. Paul Beckhelm, musical director of the Festival and conductor of the chorus; Rafael Kubelik, conductor of the Chicago Symphony Orchestra; Jennie Tourel, mezzo-soprano soloist; and the composer, who served as narrator.

Song of Affirmation deserves to be recognized as one of the more important American works yet produced. Its sophisticated, attractive music, strongly appealing in its melodic and harmonic content, combines folk material, elements of religious fervor, and even some jazz suggestions at rare moments.

A prolonged, standing ovation was given the composer and entire ensemble as the eventful presentation brought the Festival to a triumphant close.

The opening concert of the festival, given by Mieczyslaw Horszowski, pianist, in a return engagement, and the one given the following evening by Jennie Tourel, were not heard by this reviewer, but were considered among the most successful events. Mr. Horszowski programmed Casals' Prelude pour Piano, Bach's English Suite No. 5 in E minor, Beethoven's "Waldstein" Sonata, and Chopin's 24 Preludes. Miss Tourel sang a group of Purcell and Haydn, Debussy's Fêtes galantes, Rossini's Una voce poco fa, and Moussorgsky's Songs and Dances of Death. DOSHA DOWDY.

Business Men's Orchestra and Courier to Award Citation

CHICAGO.—The Chicago Business Men's third and final concert of the season held features of particular interest—the appearance of Rafael Kubelik as guest conductor, of Jenska Slebos, as soloist, and the announcement of the third annual Citation, to be presented by the Chicago Business Men's Orchestra and the Musical Courier, the winner to be presented at the fall, 1953, concert.

The orchestra was on its mettle throughout the program and responded to Mr. Kubelik's stimulating direction with vital readings of Beethoven's Egmont Overture, Dvorak's Fourth Symphony, and a sympathetic accompaniment to Miss Slebo's musical and deft performance of the Haydn Concerto for Cello and Orchestra in D Minor.

The Citation will again be awarded by the Chicago Business Men's Orchestra and Musical Courier "to the Chicagoland individual or organization not engaged professionally in music, judged to have made the greatest contribution to Chicago's musical endeavors." The judges will be Edward Barry, Mrs. John Alden Carpenter, Mrs. Nikolai Malko, Dr. Preston Bradley and Randall Cooper.

Allan Carpenter is chairman of the Citation Committee, which has invited nominations for the award from all interested individuals or associations. The total number of nominations received by any one nominee will have no bearing on the choice of the judges. The purpose of nominations is to call to the attention of judges names of worthy nominees, and thus to secure consideration for all those eligible.

Hotter under Colbert-LaBerge Mgt.

Hans Hotter, bass-baritone, who will again sing at the Metropolitan Opera next season, has joined the Colbert-LaBerge Concert Management. During the coming season he will make his American debut as a lieder singer.

Meyerowitz Works in Premiere

A concert at the National Arts Club presented a chamber orchestra, with the gifted Robert Mandell conducting, and a small chorus under Christian Schlegel in a program of great variety, style and color. Bach's D major Suite opened the evening, and the same composer's Concerto in E major for violin and strings with Keeler Nolan as the fine soloist closed the first half. Between these orchestral numbers the chorus sang delightful madrigals by Lassus, Hassler, Eccard and a humorous choral number by Persichetti, Jimmy's Got a Goil.

After an impressive performance of Ravel's Introduction and Allegro for flute, clarinet, harp and strings, with the masterly Blanche Birdsong as the harp soloist, the evening brought an important premiere, Two Litanies for women's voices and orchestra by Jan Meyerowitz. These compositions have strong melodic and coloristic appeal, are grateful to sing, show a personal style and provide pleasant listening, as written in contemporary idiom. They were received with great enthusiasm, and the composer took bows. Mozart's Te Deum closed the successful evening.

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Bohemians Elect Officers

At the closing meeting of the 46th season of The Bohemians, held at the Harvard Club, officers and members of the board of directors were elected for the coming season. They were: Edwin Hughes, president; Paolo Gallico, Robert Russell Bennett and Hugo Grunwald, vice-president; Clyde Burrows, secretary; Solon Alberti, treasurer; and Olin Downes, S. Lewis Elmer, Theodore F. Fitch, Marcel Grandjany, Daniel Guilet, Harold Luckstone, Herman Neuman and Gerald Warburg, members of the board of directors. On the program, Marcel Grandjany, harpist, was assisted by Daniel Guilet and Bernard Robbins, violins; Carleton Cooley, viola; Benar Heifetz, cello; Arthur Lora, flute, and Alexander Williams, clarinet. Another protagonist was Susan Swordkin, and an accompanied by Harry Swordkin, and an ensemble of 18 violinists, members of The Bohemians, played in unison the Bach Air on the G String and the Finale from the Mendelssohn E Minor Concerto, with Herman Neuman conducting and Arthur Balsam at the piano. As an encore, this group offered the Prelude from the Bach E major Suite for violin.

New Orleans Appoints Manager

NEW ORLEANS.—Thomas A. Greene, assistant manager of the Philadelphia Orchestra since 1949, has been appointed general manager of the New Orleans Philharmonic-Symphony, according to announcement by the orchestra here. Alexander Hilsberg, also formerly connected with the Philadelphia Orchestra as assistant conductor, is musical director of the New Orleans Philharmonic-Symphony. Mr. Greene's principal function with the Philadelphia group was that of fund raiser and public relations director. He took over his new post in May. An expanded program inaugurated last season in New Orleans included broadcasts by the orchestra over a statewide network that carries its music throughout Louisiana, especially into the schools where it is part of the curriculum.

New Symphony Orchestra Debut

The New Symphony Orchestra of New York, Maurice Bonney conducting, bowed at Needle Trades Auditorium, New York, on April 28. The highly gifted young conductor in a short time had trained the youthful musicians to sound like a fine, well-coordinated ensemble with real balance and blending. From the standpoint of grace, warmth, style, and the proper elucidation of inner details the interpretation of the Mendelssohn "Italian" Symphony was especially impressive. Two new works were William Rice's brisk and rhythmical Overture to Androcles and the Lion, and Jacob Avshalomoff's more boisterous and colorful piece, The Taking of Tung Kuan. Gerald Warburg was the cello soloist in the Saint-Saens A minor Concerto. The pianist Leonor Umstead revealed a satisfactory technique and unusually beautiful tone in the Chopin E minor Concerto. The variety of mellow and rich colors employed seemed exceptional in so youthful a performer. Her musical conceptions proceeded from a deep, lyrical impulse and indicated devotion to the noblest, most poetic aspects of the score. Occasionally one wished for a greater power of projection, which she will undoubtedly acquire with more experience in concertizing. E. B.

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Boston Symphony in Chicago Visit

By René Devries and Dosha Dowdy

CHICAGO. — Three weekend concerts of the Boston Symphony were gala events at Orchestra Hall, May 15, 16 and 17, under Allied Arts Corp. management. The first, a benefit for the Women's Board of the University of Chicago Cancer Research Foundation, presented Charles Munch in captivating readings of the Handel-Harty Water Music Suite; Honegger's Symphony No. 2, and Rousel's ballet suite, Bacchus et Ariane. The Brahms Second Symphony revealed individual tempi and exaggerations of dynamics, but there were many recalls and "bravos" at the close. Pierre Monteux at the second event renewed acquaintance with his composed but forceful conducting in Beethoven's Second Symphony; he was at his best in Paul Creston's Second Symphony, and achieved some stunning effects in Stravinsky's Firebird suite and that from Strauss' Rosenkavalier. Munch returned to lead the final program, in which there was some superb playing in works of Barber, Berlioz and Debussy. An overstimulated performance of the Beethoven Seventh closed the program. Throughout the visit the fine tone of the orchestra was much to the fore.

Ravinia Festival Schedule

The six guest conductors of the Chicago Symphony for the 18th Ravinia Festival Season, in order of their appearance, are Eugene Ormandy, Otto Klemperer, Georg Solti, Pierre Monteux, William Steinberg and Josef Krips. Among the soloists, Gregor Piatigorsky will replace Pierre Fournier as cello soloist on July 18 and 23. Howell W. Murray, chairman of the Ravinia Festival Association, has announced several improvements in the concert arrangements at Ravinia Park, including the planting of 12 new trees to give better shade for the Sunday afternoon programs. A new price structure provides that all permanent seats in the pavilion will be reserved, with no free side seats in the pavilion this year. Gate admission is the same as in previous years. Seven concerts with soloists require two coupons for the center and one for the side seats; soloists at these concerts are Margaret Harshaw, Rudolf Serkin, Zino Francescatti and Helen Traubel.

Chicago Symphony 1953-4 Plans

Already engaged for the 63rd season of the Chicago Symphony, which will introduce Fritz Reiner as musical director, are the guest conductors Ernest Ansermet, Igor Stravinsky and Bruno Walter. The 17 soloists to appear include pianists Monique de la Bruchollerie, Leon Fleisher, Byron Janis, William Kapell, Guiomar Novaes, Artur Rubinstein, Rudolf Serkin, Soulima Stravinsky; violinists Zino Francescatti, Arthur Grumiaux, Nathan Milstein, John Weicher; cellists Pierre Fournier, Janos Starker; vocalists Victoria de los Angeles, Hilde Gueden, Roberta Peters. New to this orchestra are Misses de la Bruchollerie, de los Angeles, Gueden, Peters and Messrs. Janis, Starker and Soulima Stravinsky. George Schick continues as associate conductor.

The orchestra has just announced the appointment of Roger G. Hall as assistant manager. Mr. Hall formerly was manager of the Fort Wayne, Ind. and Erie, Pa. Symphony orchestras.

Paulist Jubilee Concert

When the Paulist Choristers of Chicago gave their annual concert in packed Orchestra Hall on May 10, the gala occasion marked Father Eugene O'Malley's Silver Anniversary as conductor of the choir founded by Father Finn 49 years ago. The program, composed of favorite numbers of the choir's audiences over the years, had been prepared with special care by a master musician and choral director. The singers revealed beautiful tone, impeccable intonation, clear diction and fine interpretation in works ranging from the 16th century to our era. Their chief at the concert's close was recalled to the stage 15 times.

FATHER EUGENE O'MALLEY, in celebration of his Silver Anniversary as conductor of the Paulist Choristers of Chicago, receives from Mayor Kennelley (seated) a Citation from the City Council of Chicago, signed by Alderman P. J. Culbertson (left, who proposed the resolution), together with all of the aldermen of the City of Chicago, and Mayor Kennelley. In recognition of Father O'Malley's anniversary, Pope Pius XII conferred upon him the high honor of the medal "Pro Ecclesia et Pontifice." A personal letter from the President of the United States, Dwight D. Eisenhower, was also received by the musician.

Father Finn, coming here especially to celebrate this anniversary, was honored by Father O'Malley, who paid tribute to his teacher and friend, among the world's noted figures in the field of church music.

North Side Symphony Plays

The North Side Symphony of Chicago came downtown to give a Spring Concert in Orchestra Hall on May 11. The

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orchestra composed of some hundred musicians has been well trained by the conductor, Milton Preves. The large audience quickly discovered the merit of this superior amateur ensemble in a well-chosen program beginning with Ernst Toch's lively Overture, Pinocchio, and introducing here a Prelude by Alan Shulman, an interesting and well received work. Both Toch and Shulman were present to accept acclaim. Mischa Mischakoff, the violin soloist, a favorite here, provided a superb account of Lalo's Symphonie Espagnole, and after a long ovation added the Wieniawski Polonaise and a Bach Sarabande. A commendable performance of the Franck Symphony showed the conducting attributes of Mr. Preves and the potentiality of the orchestra.

Rahaman and Garami Recital

Julia Rahaman, soprano, and Arthur Garami, violinist, in their Orchestra Hall award recital, May 10, gave ample proof of talent. While both are young in their art, they showed promise of achieving success in their field. Miss Rahaman has a voice of luscious quality and unusual dimensions, but it is not as yet used with sufficient realization of the possibilities inherent in mezza-voce. Mr. Garami possesses a sweet tone, and his technic is more than adequate, but his personality, as revealed on this occasion, was modest rather than impetuous. Otto Hertz was his excellent accompanist, and Frederick Schauwecker that of the soprano. The joint concert was sponsored by the Artists Advisory Council.

North Park College Choir Heard

Climaxing a spring tour with its annual Orchestra Hall concert on May 15, the North Park College Choir under its forceful conductor, Donald E. Ohlsen, provided fiery fortissimi and lofty pianissimi in liturgical works by Tschesnokoff, Gretchaninoff and others and a variety of secular music, including Spirituals. The most salient quality of this group is its ability to produce varied vocal colorings, and in general the conductor may be proud of what he has accomplished with his young singers. Two members of the college faculty assisted —Shirley Pierson Nordberg, violinist, who showed a beautiful tone and facile technic in works of Bloch, Paganini, Sarasate, Chopin-Auer and other composers; and Janet Wallin Helin, who gave valuable assistance at the piano.

Further Concerts

Further concerts heard late in the season were those by the Civic Orchestra, George Schick, conducting, with

DR. HARVEY RINGEL, coordinator of the performance department and director of admissions at Chicago Musical College, will be Acting Dean of the College during the 1953 Summer Session. Dr. Ringel is also Illinois State Chairman, Central District, of the National Association of Teachers of Singing. His pupils occupy prominent positions in the field of performance and teaching.

Lee Luvisi, as soloist in Franck's Symphonic Variations; the Community Symphony Orchestra, Leon Stein conducting, featuring soloists Jean Stern, pianist, and Lois Raye, contralto; the Apollo Musical Club, Henry Veld, conductor, presenting Franck's Beatitudes with soloists Maud Nosler and Myleen Applegate, sopranos, Ruth Slater, contralto, William Miller and Howard Marsh, tenors, Bernard Izzo, baritone, and Andrew Foldi, bass; the Civic Music Association of Chicago, in its 40th annual festival in Orchestra Hall, with combined youth choruses conducted by Marx Oberndorfer, and the Civic Orchestra conducted by George Schick, with the very talented pianist Mayne Miller as soloist in the Allegro molto moderato movement of the Grieg Concerto; the Marshall Field & Company Choral Society in its 47th annual spring concert in Orchestra Hall, with employe soloists June Vlcek and Dorothy Coyne, sopranos, and Ralph Whelan, tenor; The Choralists, John Halloran, director, in the final concert of the Twilight Series, presented under the Mary Wickerham Mgt.; the third and final concert of those given by the Chicago chapter of the International Society for Contemporary Music; and piano recitals by Lydia Smutny Sterba, in Fullerton Hall, and Lidia Mendelson, in Kimball Hall.

May Morning Musicale

The May Morning Musicale presented by the Women's Scholarship Committee of Chicago Musical College at Ziegfield Theatre, May 6, featured three artists from the faculty, Martial Singher, baritone; Alexander Schneider, violin, and Rudolph Ganz, piano. Mr. Singher sang with his wonted artistry compositions of Handel, Lully, Verdi, Schubert and Martini, and, with Mr. Schneider and Mr. Ganz, offered Rameau's Cantata L'Enlevement d' Orithie. The latter had from its protagonists a performance of beauty and finish. Beethoven's Sonata No. 7, in C minor, op. 30, No. 2, for violin and piano was played by Mr. Schneider and Mr. Ganz with nobility of tone and interpretative finesse. Edward Johnson, chancellor of the College, made a plea for the Scholarship Fund. A large audience of admirers of this College, so well headed by President Ganz, applauded the new venture which will be repeated in the future.

(*Continued on page* 21)

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Stravinsky Conducts His Rake in Boston

By Jules Wolffers

BOSTON.—Boston has seen few such demonstrations as that which resulted from Stravinsky's opera, The Rake's Progress, at the Esquire Theater, May 18, for the climax of the Boston University College of Music 25th anniversary celebration. Cheers and bravos became deafening when the composer finally came on stage from his place in the pit. While the ovation was a personal triumph for Stravinsky, conducting the first American performance of the Rake under his own baton, much of the enthusiasm was for the cast, chorus, orchestra and the others whose splendid work made such a triumph possible.

After this performance one could understand the assertion made by many thoughtful observers of the American musical scene that much of this country's most significant work is being turned out by our schools and colleges. The production would have done credit to any professional group.

After initial training by Sarah Caldwell, who directs the Boston University Opera Workshop, Stravinsky took over final preparation of the work. These two aroused a remarkable degree of *esprit de corps,* and enthusiasm among the students. The white heat of the resulting performance was the culmination of an extraordinary amount of devotion and hard work.

The misgivings aroused in some by performances in other cities were notably absent here. With Stravinsky getting exactly the effects he wished in an intimate hall of his own choosing, the opera had an enormous impact on public and press alike.

As heard here, The Rake is a remarkable work with a wealth of melodic material and eloquent but concise orchestral and choral background. If the libretto itself is a mixture of Faust with Carmen, that may be an advantage for opera. There were, it is true, two or three occasions when the proceedings seemed to sag a bit. While it is not the reviewer's task to instruct the composer, Stravinsky, who is a decidedly severe critic of his own work, may possibly wish to delete one or two sections to tighten up the work as a whole.

Outstanding in the opening night cast was the completely convincing Nick Shadow of Robert Mesrobian, a young singer-actor well worth watching. Margo Stagliano, as Anne, sang with distinction and appeal coupled with a fine characterization. Without exception the other principals distinguished themselves, Loren Driscoll as Tom Rakewell and all the others—Ernest Eames, Joan Caplan, Catherine Johnson (who made the Bearded Lady a very human figure), Lynn Detwiler and Gilbert Hynes.

STRAVINSKY CHATS with Dean Robert A. Choate of Boston University College of Music, and Sarah Caldwell, director of the University's Opera Workshop, before the composer conducted his opera The Rake's Progress with these forces, in its first Hub hearing.

Chorus and orchestra were both entirely effective with Ralph Kirkpatrick providing some skillful assistance at the harpsichord. All the other operatic factors were first-class—the staging by Sarah Caldwell, Robert O'Hearn's scenery, the authentic costumes by Chris Mahan and Hope Meyer, and Nathaniel C. Merrill's lighting.

The following evening a new cast of principals took over. These also turned in creditable performances in spite of some inevitable let-down. Anne and Tom were sung by Arlene Stone and Adam Petroski, supported by Robert Rue, Elva Colacito, William Pagones, and, in other roles, Ernest Eames and Gilbert Hynes.

Besides concerts by the Boston University Orchestra, Band, Chorus and the Stradivarius Quartet, reported in a previous issue, three other outstanding events led up to the finale. The University Choral Art Society gave a fine account of old and contemporary music under Allen C. Lannom; Karl Geiringer's Collegium Musicum presented an absorbing Bach Family Festival with most of the music being heard for the violinist, Albert Spalding, of the B.U. first time in America; and the eminent faculty, scaled the heights of artistry to delight capacity Recital Hall audience with his veracious interpretations of sonatas by Bach, Debussy and Brahms.

Aspen's Fifth Festival

ASPEN, COLO.—The fifth annual Aspen Festival, from June 29 through Aug. 30, again will include three concerts weekly in the amphitheatre, in which solo, chamber and orchestral works will be performed by noted resident artists. Claudio Arrau, William Primrose and the New Music Quartet are appearing here for the first time. The artist list includes Darius Milhaud, Mack Harrell, Szymon Goldberg, Herta Glaz, Nikolai and Joanna Graudan, Martial Singher, Roman Totenberg, Vronsky and Babin. Joseph Rosenstock is General Music Director for the fourth year; Richard Leach is again the Managing Director.

Composers to participate in performances of their works are Ernst Krenek (conducting his Symphonic Music for Nine Instruments), Norman Dello Joio (performing in his Trio for flute, cello and piano with Albert Tipton and Nikolai Graudan). Others whose works will be given are Walter Piston (Divertimento), Virgil Thomson (String Quartet), Julia Perry (Stabat Mater), Arthur Berger (Serenade Concertante) and Roy Harris (Trio). Three premieres will be Paul Creston's 23rd Psalm and Bernard Rogers' Psalm 68 (Mack Harrell, soloist); Charles Jones' Epiphany, for narrator, violin, clarinet, trumpet and piano (text by Milton), with Madeleine Milhaud as speaker.

Two performances of Rossini's La Cenerentola in concert form will enlist soloists Phyllis Curtin, Herta Glaz, Leslie Chabay, Mack Harrell, Martial Singher, with Rosenstock conducting. The first four will also be heard in Mozart's Requiem. Satie's symphonic drama Socrate will be conducted by Milhaud, with Herta Glaz as soloist. Other artists to be heard include Reginald Kell, Marjorie Fulton, Lois Wann, Stuart Sankey, Bernard Garfield, Joseph Eger, Wesley Lindskoog and Paul Price.

Miami Summer Symphony Series

MIAMI, FLA.—The University of Miami Summer Symphony, an all-professional group, opens its pop concerts on June 21. John Bitter is again music director, with Izler Solomon and Modeste Alloo as guest conductors. Among the soloists are Barbara Gibson, Giulio Gari, Sanroma, Jorge Bolet, Margaret Stern, Ora Rothenburg, Ruth Posselt, Joyce Flissler and Jean Bedetti.

CHICAGO

(*Continued from page* 19)

Roosevelt College Sinfonietta

The Roosevelt College Sinfonietta, Morris Gomberg, conductor, was heard in a program at Kimball Hall on May 6, with Raymond Niwa and Suzanne Malkiewicz as soloists in the Vivaldi-Nachez Concerto in A minor for Two Violins and Strings. The evening offered a premiere playing of Zindars' Tertium Organum, and, completing the list were compositions by Pergolesi, Barber, Dvorak and Holst. The College's Opera Workshop, of which Erwin Jospe is director, gave a performance of The Barber of Seville on May 23 and 28, with Burton Lowell Kaplan as Count Almaviva; Raphael Edgar, Figaro; Norma Smith, Rosina; Henry Noel, Dr. Bartolo; Philip Marantz, Basilio; Dolores de Groot, Berta.

Bruno Glade's Engagements

Bruno Glade, pianist, teacher and member of the faculty advisory board of the American Conservatory, gave a recital on May 15 for the scholarship fund of Phi Beta fraternity. He will open the summer faculty recitals of the American Conservatory on June 25 in Recital Hall, his program including works by Bach, Beethoven, Brahms, Debussy, Shostakovich and Kabalevsky. During July he will give a special teachers course in Gary, Ind., besides holding his classes at the American Conservatory.

Jean Stern "Mu Phi of Year"

Jean Stern, piano student of Dr. Rudolph Ganz at the Chicago Musical College, has won the fourth annual award to the "Mu Phi of the Year." The honor, accompanied by a $100 gift, was made by the Chicago Alumnae Chapter of Mu Phi Epsilon on May 5 at the Cordon Club. Grace Seiberling is president of the Chicago alumnae group.

Cosmopolitan School Activities

Cosmopolitan School of Music June activities include an Opera Workshop performance, in Kimball Hall, June 5; the Commencement Concert, at the Eleventh Street Theatre, June 10; the Junior Commencement, Cosmopolitan School of Music Recital Hall and Commencement Exercises at "The Cordon," June 20.

Young cellists from the Hans Hess Studio at the Cosmopolitan School who have won important contests recently are Dorothy Koettgen, who as winner of the Junior Award given by the Society of American Musicians, was presented in Kimball Hall recital, May 22; David Bielenberg, who won the Senior award of the Society of American Musicians, and also received highest rating in the Spring Instrument contest of the National School Band and Orchestra and Vocal Association, and David Goodwin, last year's winner of the Society of American Musicians Junior Contest, who this year was successful in winning the Trophy Award of the Indiana State High-School solo contest.

Notes from the Studios

Herbert Renison, pianist, and member of the artist faculty of Sherwood School of Music, gave a recital of works by Mozart, Brahms and Chopin in the school's Recital Hall on May 8.

The Festival Four Quartette—Jean Hayden, soprano; Evelyn Reynolds, contralto; Frank Rickert, baritone, and Allan Keller, tenor, from the Lola Fletcher Studios (appearing frequently in concert and on radio)—gave the noon hour concert on May 4 at the Chicago Temple as a feature of National Music Week, on the series sponsored by the Illinois Federation of Music Clubs.

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SILHOUETTES . . . . . By MARY CRAIG

MAY PILGRIMAGE

One of the amazing facets of the celebrated Festival of the Bach Choir at Bethlehem is the devotional enthusiasm which annually draws hundreds of returning visitors to Packer Memorial Church for the three days of august music. The industrial city of night-blazing furnaces and hulking factories and wide-flung, colossal steel plants annually plays host to a great influx of visitors who fill the hotel in the old sector of the town, with its quaint Moravian houses, garden closes, and steep streets. The Festival proper is held on the terraced campus of Lehigh University, where gray stone buildings are embowered with huge trees and wide expanses of green lawns that overhang the Lehigh River valley.

For the hearers, this is not entirely a musical experience, although they come equipped with programs and many with scores. It is in every sense a "gathering" to do homage to great music and also to re-affirm the friendships made over the years of attendance. One would surmise that the majority of the intent audience is not of professional music status; there are, of course, teachers, choir directors, singers and students, but in the main the people come because the Bach Festival is a pleasurable, refreshing pause in these days of unpredictable world happenings—a pause in which one hears the noblest of music nobly done.

The forty-sixth Festival, on two weekends, May 14 to 16, and May 22 and 23, was again ushered in by the Moravian Trombone Choir sounding forth from the church bell-tower the ancient chorales —some of which date from Great Gregory (540-604). On Thursday evening, May 14, Dr. Ifor Jones, the brilliant director of the Choir and Festival, led his ensemble in several Cantatas. The first, No. 20, "O Ewigkeit du Donnerwort," scored for alto, tenor, bass soli; trumpet, 3 oboes, strings and continuo, was one of three especially designed for the first Sunday after Trinity. Divided into two sections, and of unusual length, it has a majestic melodic beat, the orchestra moving with more freedom than the singers. It is stirringly dominated in thematic color by Bach's idea of Eternity as a thunderous word. Oboes play sweetly in the aria, "Gott ist gerecht"; strings weave through "O Mensch, errette deine Seele" and the trumpet soars in "Wacht auf, wacht auf." Utilizing his strings and woodwinds, Dr. Jones continued with Part IV of the Christmas Oratorio with the exquisite soli, including "Ah, My Saviour, dearest Master," with answering soprano lines by a sweet-voiced chorister. In "Wachet auf, ruft uns die Stimme," the three-stanza poem and chorale melody were by Philipp Nicolai, the texts of the appealing duets, "I Seek Thee, my Life" and "My Friend is Mine" for soprano and bass, probably being added by the poet Picander. In this cantata, No. 140, the composer has designed an involved but distinct pattern of simultaneous, contrasting rhythms, the dialogue duet form and the use of cadence. The recitative, "He Comes, the Bridegroom Comes," the chorale, "Zion Hears her Watchmen's voices" were stirring. The "rehearsal" program, which has developed into full concert, closed with the first Kyrie from the Mass in B minor.

Friday's Performances

On Friday, the 4 o'clock session, prefaced by the chorales of the Moravian Trombone Choir, programmed Cantata 116, "Du Friede Fürst, Herr Jesu Christ," with solo quartet, 4 part chorus, 2 oboi d'amore, strings and continuo. In this work of vigor there is a particularly fine trio. Cantata 136, "Erforsche mich, Gott, und erfahre mein Herz," added a cornetto which voiced the fluent themes. The program included the In Memoriam music, "Du süsse Liebe," for a departed chorister, Miss Laura Kirsthardt, a member for 34 years, also sung for a group of guarantors. The mellifluous, exciting "Himmelskönig, sei willkommen," with the outstanding alto aria, instrumental Sinfonia, flute and cello obbligato and distinguished chorales ended the afternoon triumphantly.

Friday evening brought the Magnificat in D, with orchestra increased by brass and timpani and with splendid arias for solo voices. The Suite in B minor was played with graceful eloquence, clarity of texture and interesting, vital phrasing—a masterpiece of lovely sound. Cantata 110, "Unser Mund sei voll Lachens," with the full orchestra ensemble, fine bass and tenor soli, closed the program.

On Saturday morning Agi Jambor was heard at the Parish House of The Cathedral Church. The pianist offered a splendid program of Bach Clavier Music—the A minor Prelude and Fugue, E sharp minor Toccata, C minor Partita, Aria

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PRESENTED IN CONCERT . . . Among the performers who appeared at Steinway Hall for the Concert Artists Guild in 1952-53, guest artists at second piano, and some of the organization's officers are: L. to r., front row, Dina Soresi, Sandra Propp, Helen Spina, Leah Mellman, Robert Notkoff; second row, Catalina Zandueta, Lenore Ulmstead, Samuel Sanders, Elfriede Glussman, Yvette Rudin; third row, Andrew Frierson, Mary Louise Brown, Lawrence Watson, Joseph Plon, Esther Fernandez, Daniel Abrams, Mme. Hedwig Rosenthal, Mme. Simon Barere (president), Thea Glussmann (program director), Mme. Genia Robinor, Mrs. Mera Weinstock (first vice-president); fourth row, Harry Wimmer, Louis F. Simon, Byron Goode.

Variata a la Maniera Italiana, and the D major Toccata.

At 2 o'clock the portion of the Mass in B minor (Kyrie and Gloria) was sung; the remainder of the great work following at 4:30 Much has been written in previous years of the performance of the Mass. It is still an unique presentation. This year the Bach Choir, as devoted as ever, appeared slightly smaller numerically but more malleable, and if one missed a little of the solid surge in the high trebles, there was a compensatory youthful freshness, especially in the sopranos, who balanced and sang over the strong tenor, bass and alto sections.

Solo Quartet Outstanding

Ifor Jones, more than in previous seasons, brought out the interlacing inner parts in orchestra and voice ensembles, conducting with an individualistic reading of score, but sure and decisive in the effects he desired. He was aided by one of the most superlative solo quartets heard in some time. The exquisitely pure, yet warm voice of soprano Phyllis Curtin; Eunice Alberts' rich tones and beautiful phrasing in the contralto numbers; Leslie Chabay, singing the tenor part with clear, telling notes and exceptional musicality; and Kenneth Smith lending a sonorous, golden quality to the bass airs, were separately and together splendid, especially when permitted to sing without repression. With the chorus magnificently trained, the performance was at times electrifying. Leading the equally fine Bach Festival Orchestra was David Madison, solo violinist and concertmaster; Vernon De Tar, authoritative at the organ, and Mary Givens, the indispensable piano accompanist.

Once again, the attending crowds, whether musical cognoscenti or simple lovers of fine song, must recognize a debt of gratitude to the Bach Choir, its leader and sponsors for the privilege of hearing the supernally glorious music of a master composer.

Rudolph Reuter Made Doctor Honoris Causa

Capital University of Columbus, O., conferred the degree of Doctor causa honoris upon Rudolph Reuter on May 16, for "services to the cause of American Music as concert artist and pedagogue."

The pianist, now a resident of Chicago and faculty member of the American Conservatory of Music, was born in New York and pursued his studies there until, at sixteen, he went to the Hochschule in Berlin, to study with Heinrich Barth, from whose class Artur Rubinstein had just begun his career. Dr. Reuter made his debut with the Hamburg Symphony Orchestra, playing Brahms' First Concerto. Three years were spent in Japan, as a teacher in the State Academy there, after which he returned to Europe. He soon accepted an invitation extended by the late Frederick Stock, conductor of the Chicago Symphony, and Dr. Ziegfeld, of the Chicago Musical College, to make his headquarters in Chicago.

Dr. Reuter went back to Europe for a two-year concert tour, playing in recital and with orchestra in six countries. Returning to Chicago, he joined the American Conservatory, where he has been one of its leading teachers for 23 years. He has espoused the cause of contemporary music and chamber music, and has been soloist with the orchestras of New York, St. Louis, Minneapolis, San Francisco, Detroit, Los Angeles, Indianapolis, and, in Chicago, eleven times with the Chicago Symphony Orchestra.

Many of Reuter's pupils have attained note in the music world, to mention only two, Mark Hofmann, dean of Mississippi University School of Music; and Robert Whitney, conductor of the Louisville Orchestra. He has also furthered the cause of chamber music by playing many contemporary American as well as foreign scores, including premieres of such works in New York and other cities.

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Missa Solemnis Sung For San Franciscans

SAN FRANCISCO.—A performance of Beethoven's Missa Solemnis, given in cooperation by the San Francisco Symphony Association, the local Art Commission, and the Musicians' Union, in the War Memorial Opera House under Hans Leschke's direction, was a reverent and impressive one so far as much of the choral singing was concerned. The orchestral playing was not as perfect, and the balance of the musical forces was less than ideal, but the work of the solo quartet (Dorothy Renzi, Marian Cornish, Ernest Lawrence and Robert Lancaster) was exceptionally effective. Naoum Blinder, the concertmaster, provided a fine accompaniment to the Benedictus. It had been some years since this massive score was performed in its entirety here, and the work of the Municipal Chorus under Leschke deserves praise.

Ada Clement Commemorated

A concert given in memory of Ada Clement, the co-founder and for 35 years the director of the San Francisco Conservatory, drew many musical leaders of the Pacific Coast to Veterans' Auditorium. The excellent orchestra of the Conservatory, under Kurt Herbert Adler's baton, presented Hermann Hans Wetzler's transcription of the Bach Organ Sonata in E flat and a new work by Ernest Bloch, In Memoriam, the latter especially composed for the occasion. Mr. Bloch, who was a close friend of the deceased educator and himself had headed the school for a time, wrote a simple and moving eulogy. The work was played at the opening and again at the close of the concert. The program also included Lassus' Mass of the Fifth Tone, given a skilled performance by the University Extension Chorus, conducted by Madi Bacon. Miss Bacon led the chorus, orchestra and Robert Lancaster, soloist, in a warm and richtoned setting of texts by Ecclesiastes, composed by Ernst Bacon, now head of the music department at Syracuse University. Roy Bogas, the brilliant soloist in Beethoven's Piano Concerto No. 4, under Mr. Adler's direction, was one of Miss Clement's last students.

The proceeds went to aid talented students of the Conservatory.

Milhaud Quartet Revived

The San Francisco String Quartet, in its concert at the Marines' Memorial Theatre, recently included the Fourth Quartet by Darius Milhaud. This relatively early work proved grateful in its fluent style and winning charm. It includes a slow movement of particularly moving sort. The foursome performed this score with much sheen and finish. On the same program were Schubert's Quartet in A minor and Brahms' Piano Quintet, the latter given a substantial reading with Marcus Gordon as the musicianly assisting pianist.

L. A. City College Stages Handel

Handel's Julius Caesar was performed by the Los Angeles City College Opera Workshop on May 15 at City College Auditorium. Vladimir Rosing staged an admirable production of the work, which was based on the version of the score by Oskar Hagen, and Hugo Strelitzer conducted the Los Angeles City College Evening Division Orchestra. Principal singers, all of whom gave excellent account of their roles, were Heinz Blankenburg (Caesar), Marilynn Hall (Cleopatra), Lee Madsen (Cornelia), Conrad Schultz (Sextus Pompeius), Kalem Kermoyan (Ptolemy). The English translation had been revised by Henry Reese, Barry McGee designed the sets, and Ellen Albertini was in charge of the dances.

D. B.

LILLIAN STEUBER, member of the faculty of the University of Southern California School of Music and a prominent concert pianist, will present the 32 piano sonatas of Beethoven in seven recitals during the Summer Session. Performances, all in Hancock Auditorium on the SC campus, are scheduled for June 28, July 1, 10, 19, 22 and 29, and are open to the public without charge. This is the first complete cycle of these sonatas in Los Angeles in nine years. Miss Steuber will also offer two weekly classes in discussion and analysis of the sonatas; the course, offered for University credit, is also available to auditors.

Pacific Coast Jottings

The Music Teachers Association of California will hold its 43rd annual convention at Stockton, June 29 through July 2, with Ardella Schaub presiding. . . . Effa Ellis Perfield, who has been conducting demonstration piano classes at the Bell Gardens Music Center, will have charge of the Association's broadcast (KGFJ) on June 17. . . . Among those leaving for Europe are Mr. and Mrs. Lucien Moraweck (June 9 to September), spending some time in France, where he will arrange for publication of several of his new compositions and his book, Advanced Technic for Modern Piano; Richard Davies, baritone (artist-pupil of Mr. and Mrs. Mario Chamlee), and Barron Smith, concert organist, who, after concluding their season here with a concert at the First Presbyterian Church of Hollywood ,leave for appearances abroad this summer; and Paola Novikova, voice teacher, departing last month to spend June in Vienna working with George London, Hilda Gueden, Vilma Lipp, Irmgard Seefried, Mona Paulee, Mario Berini and Polyna Stoska. . . . Lee Madsen, since the first of the year, has sung in Cimarosa's Secret Marriage, put on by the Los Angeles Conservatory of Music and Art, in a Brahms concert which included the Alto Rhapsody with the Santa Monica Philharmonic, in Martin's Le Vin Herbé under the direction of Adolph Heller, in Los Angeles City College's production of Handel's Julius Caesar, in Vivaldi's Gloria Mass on May 23 at the Ojai Festival, and with the Glendale and Highland Park Symphony Associations.

Arcand Coast Appearances

PORTLAND, ORE.—During the first three weeks of the summer session at the University of Oregon Henri Arcand, pianist and a leading accompanist in the Northwest, will play six chamber concerts with Gordon Epperson, cellist from Louisiana State University. Mr. Arcand also appears at the Western Division Convention of the MTNA in Seattle in August.

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Elinor Remick Warren Has Busy Musical Life

Elinor Remick Warren visited New York en route to Europe at the end of a year marked with many performances of her 130 published compositions. These included five of her tone poem Crystal Lake, under Wilfrid Pelletier's baton with the NBC Symphony, at Hollywood Bowl, in Montreal and elsewhere. Miss Warren was to make her holiday a busman's inasmuch as she and her husband, Z. Wayne Griffin, motion picture producer, planned to attend interesting music events that come their way. And in Vienna, Anna Jean Brown, mezzo-soprano, in her debut appearance, sang the four vocal sections of The Singing Earth, another Warren tone poem, introduced at the 1952 Ojai Festival, with Rose Bampton as soloist, and Thor Johnson conducting.

However, for the first time in years, Miss Warren has taken with her no compositions on which she is working, even though she is thoroughly accustomed to writing music en route, and when and wherever she can. Mother of three children, James, 21; Wayne, Jr., 13, and Elayne, 10 years old, she has learned to combine her music career with running her Los Angeles home for a lively household. Sometimes she has even completed a complex orchestration while under the hair dryer!

Born in Los Angeles, the composer showed evidences of musical talent when she was four. At that time she had learned to read—and write—music. As a freshman at the Westlake School for Girls, her compositions made up half of a program which she shared with Charles Wakefield Cadman. The next year she sold her first composition to a New York publisher for $15.

Entering music as her lifework, Miss Warren took up the study of harmony, accompanying, piano, composition, counterpoint and orchestra. In Los Angeles she studied piano with Kathryn Cocke and Olga Steeb, composition with Gertrude Ross and Paolo Gallico. She worked with Frank La Forge, Ernesto Berumen and Clarence Dickinson in New York.

Accompanist to Noted Singers

She appeared as a pianist, and increased her first hand knowledge of vocal art by accompanying Lucrezia Bori, Richard Crooks, Lawrence Tibbett, Florence Easton and Grete Stueckgold. In those days, she learned the vicissitudes of touring, and recalls that on one occasion, at the piano for Richard Crooks in a small city, they perceived—when a violent hailstorm broke out—that there was a metal roof over the stage. Crooks could not hear her accompaniment, nor could she hear him singing. They found out afterward that the audience *could* hear, since the seating part of the house was not under metal. However, since the concert was a great success, they assumed that they had kept together.

Miss Warren's music is frequently the setting for the words of poets, such as Carl Sandburg, Tennyson and Whitman, or Edna St. Vincent Millay, on whose lines she based one of her best known scores, The Harp Weaver. For her hour-long composition, The Passing of King Arthur, for mixed chorus, with baritone and tenor soloists, premiered by the Los Angeles Philharmonic Orchestra, the Tennyson poem was the inspiration. Her songs are in the repertoires of Risë Stevens, Kirsten Flagstad, Rose Bampton, Helen Traubel, Bidu Sayao, Jeanette MacDonald, Richard Crooks, Nelson Eddy, Igor Gorin and others. All her works have been published, and they include, besides those mentioned, chamber music, cantatas, piano pieces.

Appealing to Listeners of All Ages

Some of Miss Warren's scores, including part of The Passing of King Arthur, have been very effectively used on orchestral programs for children, and she has been asked to write especially for the younger generation. She has not done so, for the reason that, in her belief, children appreciate music as such, and do not need a different approach, except, of course, in programming numbers that are not too long.

"It seems to me," she said, "that the music lover receives the same enjoyment from music, whether he is a child or an adult. And this is one more evidence that music is the most universal of the arts, since it not only transcends language barriers, but can span the generations as well." M. L. S.

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NEW PUBLICATIONS REVIEWED

Some Music-Makers

Music Makers, Some Outstanding Musical Performers of Our Day, by Roland Gelatt (Alfred A. Knopf. 286 pp., $3.75). The subjects of these illuminating sketches, written with sensitivity and an excellent knowledge of the personalities concerned, are not all the most popular artists of today. They are recruited from a select circle of musicianly performers who (though many of the biggest "names" are found among them) are not chosen for their box-office appeal but for the intrinsic value of their music-making. Of course, they represent the personal choices of the author. The artists discussed are: Ansermet, Beecham, Mitropoulos, Munch, Ormandy, Toscanini and Walter, conductors; Bernac, Flagstad, Lehmann, singers; Szigeti, Casals, The Budapest String Quartet, among string players; Reginald Kell, clarinetist; Segovia, guitarist; the pianists Casadesus, Gieseking, Myra Hess, Horowitz, Rubinstein; and the harpsichordist Wanda Landowska. Mr. Gelatt gives short biographical data on each artist, but only enough to explain his or her particular kind of musicianship. Readers will derive pleasure and a good deal of information from the book.

Britten Viewed by Authorities

Benjamin Britten; A Commentary on His Works from a Group of Specialists; edited by Donald Mitchell and Hans Keller (Philosophical Library, New York, 410 pp., $7.50).

This book, styled a compilation of opinions by "a group of specialists," is written by ardent proponents for the composer. It therefore is to be taken less as a critical evaluation of his work than a report on proud achievements by his admiring friends. The Earl of Harewood in his introductory essay gives the keynote of the book. His is an intelligent evaluation of the artistic and human stature of the composer. And since his article is the least loaded with technical jargon, it does the most of all the contributions in this volume to give a clearer picture of the composer. Often the various chapters indulge in an intellectualism little suited to a musician whose strength lies in his successful projection of the human qualities of his heroes, as in Peter Grimes or Albert Herring. Nevertheless, the complete work to date of Britten is analyzed and commented upon in the various chapters of the book.

Critics Who Blasted Unwisely

Lexicon of Musical Invective, by Nicholas Slonimsky (Coleman-Ross Company, Inc., N. Y., 296 pp. $6.00).

Mr. Slonimsky pens an introduction to this illuminating collection of unfavorable reviews of since-acknowledged works by masters of the past and present, ranging from Beethoven to Schoenberg and Webern. It is titled Non-Acceptance of the Unfamiliar. In it he tries to give the psychological reasons for what later turned out to be proven fatal mistakes in critical judgment.

In his book he sometimes prints side by side reviews by the same author, in which over a period of years his verdict changed completely, reversing his first opinion. The re-printed reviews are culled from the most varied sources, including the pages of this magazine. They are quoted in the original language, with a translation appended.

The book makes interesting reading, without adding any new findings to the long-established fact that musical reviews are a product of the time when they are written—a barometric recording of one man's opinion about a musical work and its creator. Just as the compiler has assembled out-dated negative reviews, another (perhaps even fatter) volume could be collected which lists unwarranted *praise* by various contemporary critics. In any case, the volume shows convincingly that the creative effort is usually stronger than the critical evaluation, and that time always tells the true tale.

New Music

String Orchestra: Music of the American Revolution, Suite No. 1, arranged by Richard Bales, is a nine-minute series of quaint and interesting music of the 18th century, including an anonymous Washington's March and Brandywine Quickstep, Minuet by Duport, Hopkinson's Beneath a Weeping Willow's Shade, and his Toast to George Washington. This is clear, spirited and easy to play, useful for school and professional occasions. Full score, $1.25; set of parts, $1.75, in U. S. Peer International Corp., Southern Music Publishing Co., N. Y.

Piano and Orchestra: Concerto, by Richard Mohaupt, two-piano reduction by the composer. This work, completed in Berlin in 1938, had its premiere that year in Warsaw under Gregorz Fitelberg, with the composer as soloist. The revised version was first heard in 1942 at the ISCM Festival in Frankfort. This is a dramatic and a weighty score, with four movements in contrasted mood, an advanced harmonic idiom, and a rhythmic manner that is highly energetic. The two-piano reduction, while not giving the complete color of the original, reveals a sinewy work with considerable octave playing and a percussive pattern. Performance time, 22 minutes. Associated Music Publishers, Inc., N. Y. $3.25.

Piano Solo: Music for Children, by George List. These eight pieces are of the descriptive sort that offer definite images of pleasing sort, as well as contrasts in the technical devices used to acquaint the listener with modern idioms. There is a good bit of humor and rhythmic energy in these works, especially in the final Square Dance. Recommended for young pianists of moderate advancement. Associated Music Publishers, Inc., N. Y. 90 cents.

Mixed Chorus and Piano, Four Hands: Lovesong Waltzes, op. 52, by Brahms. The original German text has a charming and flexible English translation by Natalia Macfarren. The eighteen songs are, of course, among the treasures of music based on folk sources, and pose an interesting stylistic problem for the performers in approximating the highly idiomatic work. This is based on the original Simrock edition. Associated Music Publishers, Inc., N. Y. Accompaniment for both piano, 4 hands, and 2 hands available. Score, $1.25.

Woodwind Quintet: Scherzino, op. 24, by Gardner Read. This is an animated and clearly-scored piece with a perky style, beginning as an Allegretto Giocoso, and with some Poco Adagio measures.

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Song: I Take Thee, My Beloved (Wedding Song), words and music by Gladys Snell Davis, is a two-page number of simple sort which might serve a very useful purpose in bridal ceremonies. It has a fairly high range (F to E flat) and ends with an apostrophe, "Oh, glorious day! Oh, love divine!" Carl Fischer, Inc. 50c.

Down Publishers' Row

The American Guild of Organists' 1953 Prize of $100, plus royalty given by the H. W. Gray Co., has been awarded to John Leo Lewis of Aurora, Ill., for his anthem, We Sing of God. The anthem Our Heavenly King, submitted by Claude Means of Greenwich, Conn., was awarded honorable mention by the board of judges, consisting of T. Frederick H. Candlyn, chairman, Edward Shippen Barnes and Channing Lefebvre. . . .

Orb and Sceptre, the Coronation march by Sir William Walton, will have its American premiere by the Boston Pops Orchestra under Arthur Fiedler in Boston on June 2. The concert will be followed by a Coronation Ball under the patronage of the British and Canadian Ambassadors to the U. S. The composer will also conduct the work in a program of his music at the Hollywood Bowl on Aug. 13, in his first visit to America. . . .

The Phoenix (Ariz.) Symphony Guild is sponsoring a $600 award competition among resident U. S. composers for the best unperformed symphonic work about 20 minutes in duration, suitable for use for standard symphony orchestras. The competition closes Aug. 30, 1953, and MSS. should be submitted under a nom de plume, with the composer's name in an accompanied sealed envelope, to Phoenix Symphony, 19 East Coronado, Phoenix, Ariz. The winning score will be performed by the Phoenix Symphony, under Dr. Leslie Hodge, in 1953-4 season and will remain the property of the organization until Dec. 31, 1955, during which time all broadcasting, recording and public performance rights and royalties will accrue to the Phoenix Symphony Guild. . . .

Marking the 140th anniversary of Wagner's birth, an exhibition is being shown at the Helmhaus in Zurich during the Festival, extending from late May to early July. . . . The annual competition for the Kranichstein Music Prize (5,000 marks) and scholarships in piano, violin, clarinet and chamber music will again be held in connection with the International Vacation Courses for Modern Music, at the Kranichstein Music Institute, Darmstadt, Germany, July 16 through 24. Composers on the faculty include Olivier Messiaen and Wolfgang Fortner, and works of Schoenberg, Bartok, Webern, Messiaen, Milhaud and others will be heard. . . . Ben Weber composed a twelve-tone score for Image in the Snow, a "film poem" by Willard Maas, at the Theatre De Lys, New York. . . .

The premiere of Mana-Zucca's new Sonata in E flat major for cello and piano was given last month at the University of Miami by Jean Bedetti, French cellist (to whom the work is dedicated), with the composer at the piano. . . .

Avril Coleridge Taylor, of 20 Cavendish Square, London, W.I., has announced that she will dispose of the Music Shed in the grounds of her estate, including the piano on which her father, Coleridge Taylor, composed many of his works. . . .

Caramoor Festival Plans Opera

KATONAH, N. Y.—The Caramoor Summer Festival Concerts, founded in 1946 by the late Walter Tower Rosen and given yearly since in his memory, will offer their first opera performance on June 6, when Mozart's Elopement from the Seraglio is presented under the musical direction of Robert Scholz. Singers include Genevieve Warner, Marjorie Gordon, Henry Cordy, Karl Brock and Kenneth Smith, supported by the augmented Mozart Orchestra of Mr. Scholz. The performance will be outdoors in the Courtyard of Caramoor. The New York Wind Ensemble on July 4 will perform brass and woodwind quintets music for the combined groups in the Courtyard. On Sept. 12 the final concert will be played by an orchestra conducted by Janos Scholz, and Marjorie Gordon, soprano, soloist, in the Music Room. The Festival Concerts are presented by the Westchester Friends of Music Society, a non-profit organization open to all subscribers.

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MUSICAL JOTTINGS

Marian Anderson has been decorated with the Yukosho medal by **Emperor Hirohito** on her tour of Japan, for outstanding social and cultural contributions. . . .

William Schuman will be awarded the honorary degree Doctor of Music by the College of Music of Cincinnati at its Diamond Jubilee Commencement, June 4. . . . Three composers winning $1,000 Arts and Letters Grants from the National Institute of Arts and Letters were **Peggy Glanville-Hicks, Roger Goeb** and **Nikolai Lopatnikoff.** . . . Guggenheim fellowships in composition have been awarded to **Bohuslav Martinu, Nikolai Lopatnikoff, Alan Hovhaness, Andrew Imbrie, Bryan Dority, John Lessard, Mark Bucci** and **Paul Fetler;** and in history of music projects to **Frederic Ramsey, Jr.,** and **Eta Harisch-Schneider.** . . .

During the "Met's" visit to Atlanta a luncheon was given in honor of **Rudolf Bing,** general manager, **Lucrezia Bori,** co-founder of the Atlanta "Met" Opera Guild, and a galaxy of stars, by Junior League members. . . . **Ezio Pinza** will appear in Molnar's The Play's the Thing at the opening of the Falmouth, Mass., Playhouse, June 29. . . . The 4th Adirondack Music Festival takes place at Schrooncrest, N. Y., with outdoor concerts presenting folk music and dances on July 16, 30, Aug. 13 and 27. . . .

Eduard van Beinum will visit the U. S. in January, 1954, conducting four concerts with the Philadelphia Orchestra, and appearing in Boston, New York and Washington, D. C. . . . **Josef Metternich,** baritone of the Vienna State Opera, has been engaged to sing at the "Met" next season. . . . **Boyd Neel,** well-known British conductor, has been appointed Dean of the Toronto Royal Conservatory of Music, effective Sept. 1. . . . A Summer School of Music is being held at Dartington Hall, Devon, England, with **William Glock** as Director of Music, Aug. 1-29; in residence will be the Amadeus and Vegh String Quartets, Nederlands Kammerkoor and other artists; **Georges Enesco** will give a master class. . . . **George Hurst,** young conductor of the Peabody Conservatory Orchestra and of the York (Pa.) Symphony, will be guest leader for a concert by the London Philharmonic Orchestra in the British city on July 1. . . . **Victor Keldorfer,** Austrian composer and conductor, who has led the Wiener Schubertbund since 1922, was feted on his 80th birthday. . . .

Licia Albanese, who will vacation in Italy this summer, will discuss a film version of Madame Butterfly with **Carmine Gallone** in Rome and return in time to open the San Francisco Opera in Mefistofele, also doing Liu in Turandot. . . .

Elsa Maxwell presented a check for $5,000 to the fund-raising campaign of the New York City Center of Music and Drama. . . . The N. Y. Flute Club reelected all its directors and officers recently; **Mildred Hunt Wummer** is the president. . . . The Boston Symphony announced revisions in the dates for Tanglewood concerts, with **Pierre Monteux** leading the Aug. 2 event, and **Leonard Bernstein** those on Aug. 8 and 15; parts of the program on July 26 will be broadcast over the CBS network for the first time. . . . Portions of **Berlioz's Les Troyens** were performed by the St. Cecilia Club under Hugh Ross at Hunter College on April 29. . . . A daughter, Angela Camilla, was born to **Camilla Wicks,** concert violinist, and her husband, Robert Thomas, of Anaheim, Cal.

A son, Bernard, arrived in the household of **Mr.** and **Mrs. Robert C. Weiskopf,** the latter better known as **Eunice Podis,** pianist. . . .

Lord and Taylor's department store is allowing its charge account customers to chalk up subscriptions to the Lewisohn Stadium Concerts this summer. Among features for the Stadium are evenings devoted to Italian and Viennese music, **Kern-Hammerstein, Menotti, Gershwin, Robert Stolz, Rodgers-Hammerstein** and a ballet bill presenting the **Slavenska-Franklin** troupe, with **Danilova** as guest star. . . . Another School Band Festival will be held in Central Park on July 1, with organizations in and near New York invited to take part, under **Guggenheim** Memorial Concerts auspices.

HONORING MRS. ROOSEVELT . . . Alice Schoenfeld, violinist, r., and Eleonore Schoenfeld, cellist, l., with their accompanist, Gerson Kingsley, protagonists in a musicale in Los Angeles in honor of the former First Lady.

Die Meistersinger was recently given at the Teatro Comunale, Florence, with a cast of singers from Germany, conducted by **Richard Kraus,** son of the tenor **Ernst Kraus,** a noted "Met" Siegfried early in the century; Mr. Kraus leaves the Cologne Opera this fall to join the West Berlin Opera and will conduct in the U. S., Mexico and South America early in 1954. . . . An International Music Competition is again being held Sept. 1-15 next, in Munich under the various Broadcasting Corporations of Germany; young pianists, violinists, flutists, French horn players, duos for violin (or viola) and piano, will compete for 7 prizes of 2,000 marks each and 12 "encouragement bonuses" of 500 marks. . . . **Joseph Schwartz,** pianist, and **Virginia Copeland,** soprano, were winners in the Young Artists Competition held by the Philomusic Society of N. Y., each receiving a prize of $100 and appearing in a concert at the Kosciuszko Foundation on May 12. . . .

Lincoln Kirstein has commissioned **Carlos Chavez** to compose a three-act opera, The Tuscan Players, to a libretto by **Chester Kallman;** recent commissions arranged through Ballet Society (Mr. Kirstein, president) are **Samuel Barber's** Souvenirs, **John Coleman's** The Filly, with others to go to **Harold Shapero** and **Gottfried von Einem.** . . . **Howard Mitchell,** conductor of the National Symphony Orchestra, engaged **John Ricketts,** 17-year-old high school senior, to play in the double bass section of that ensemble. . . .

M-G-M has withdrawn its suit against **Mario Lanza,** provided it may have rights to the music for The Student Prince he sang for the soundtrack: the tenor is announced to make appearances this summer under Columbia Concert Mgt. . . . The Northern California Section of the ISCM has commissioned **Andrew Imbrie** to compose a Serenade for flute, viola and piano, honored **Darius Milhaud** at its concert of May 19, and on June 8 will present a new Sonata for unaccompanied violin by **Roger Sessions.** . . .

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Artur Rodzinski is conducting **Prokofieff's** opera War and Peace in its Florence Festival hearing, with a cast including **Fedora Barbieri, David Poleri** and **Renato Capecchi.** . . . The Harvard-Radcliffe Music Club in Cambridge, Mass., premiered an opera-buffa, Charivari, by **Peter Westergaard.** . . . **Paul Hindemith** will teach at the University of Zurich next season. . . . **Arthur Benjamin's** opera A Tale of Two Cities recently was premiered in London in a broadcast over the BBC Third Programme. . . .

Two English festivals held recently were the Bath Assembly, May 11-23, and the Warwick Festival, May 14-16, the latter newly founded and including **Handel's** Messiah sung by combined choirs of various cities. . . .

The Bournemouth Municipal Orchestra marked its 60th anniversary with a special series of concerts, led by **Charles Groves, Sir John Barbirolli, Alan Rawsthorne,** and others, including the premiere of **Malcolm Arnold's** Second Symphony. . . . Spain held an 8th International Competition of Popular Songs and Dances on May 23 in Madrid, presenting choruses and dancers from various provinces under the "Syndical Organization for Education and Rest". . . .

Harvard University has established the **Fanny P. Mason** Professorship of Music, named in honor of the late music patron of that name, and has appointed to this post **Arthur Tillman Merritt,** who was chairman of the Music Department from 1942 to 1953, and author of a book on 16th Century Counterpoint. . . . **Eric Rosenblith,** Austrian violinist, has been engaged as concertmaster of the Indianapolis Symphony Orchestra. . . .

The Knoxville Symphony, under **David Van Vactor,** conductor, staged a benefit Symphony Frolic and Dance; among features were the premiere of a Jazz Suite by **Kenny Maxwell,** trombonist of the orchestra, and a parade of "bathing beauties" from Tennessee University, from which a "Miss Symphony of 1953" was chosen. . . .

A documentary film on the life of **Wagner** is being planned by **G. W. Pabst,** noted Austrian director living in Italy, with **Herbert von Karajan** as musical director, and excerpts from his works played by the Milan Scala Orchestra, the Vienna Symphony, and an ensemble from Rome. . . . During the Vienna International Music Festival, June 3 to 20, **Paul Sacher** will conduct new works by **Igor Stravinsky** and **Arthur Honegger** on the evening of June 7. Three first performances under **Hans Rosbaud** on June 9 are **K. A. Hartmann's** Sixth Symphony; a cantata, Der Menchen Weg, by **J. B. Hauer,** marking the composer's 70th birthday; and Isaac's Sacrifice, oratorio scenes by Wolfgang Fortner.

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Graham Season Opens; Ballet Novelties

By Rosalyn Krokover

There was some worriment among Graham admirers when she announced a one-week spring season at the Alvin Theatre. The feeling was that perhaps this city would not support another week of modern dance following so closely on the heels of the Rothschild season. But those who attended Graham's opening night, on the evening of May 17, were all smiles. Despite a heavy downpour, the house was sold out and standees thronged the rear of the parquet.

There also was a premiere on the opening program—Voyage, with choreography by Graham, set by Noguchi, music by William Schuman, costumes by Edythe Gilfond. The dancers were Graham, Robert Cohan, Stuart Hodes and Bertram Ross.

The action is typical Graham—heavy with symbolism, the subconscious, tag-ends of psychiatry and sex. Three young men, dressed in evening clothes, greet a woman, also formally gowned. They dance with her, politely at first, then more and more strenuously. They divest themselves of their jackets. They express lust. Then their shirts come off. They press the attack. One of the men disappears. The other two hurl the woman around the stage, relentlessly pursuing her. They seize her and hold her tight. At that moment the third man enters, again fully clothed. He separates the trio, and the men slink away. The woman clings to him in comfort; and, as the curtain comes down, the pair depart hand in hand.

A story like this, of course, is capable of many interpretations, from the purely narrative and objective, down to any number of peeling layers of the subconscious. The real Graham aficionados will look at it allegorically (she lets her hair down; she is testing the men; she is driven by a primal urge, etc., etc., etc.). In any event, judged as pure dance, the work is a product of Graham at her most concise. It is pared down, relatively bare, frequently moving, and will take its place in the Graham canon along with her other representative offerings. The Schuman score is dissonant, rhythmically complex, and a good match for the choreography.

Also on the program were Diversion of Angels and Night Journey. The company is virtually the same that appeared several weeks previously in the same theatre during the modern dance festivities. Simon Sadoff was the conductor.

Return of Filling Station

Just before the curtain went up on the revival of Filling Station, on May 12 at the City Center, Lincoln Kirstein appeared before the audience for a brief chat. The New York City Ballet was reviving the work, he explained, even though it probably was dated, because it was a landmark in the history of American ballet. He added that it was important to re-examine what was so important fifteen years ago, and hoped that the company would be in a position to revive some of their current ballets fifteen years from now.

Filling Station originally was presented in 1938. It was all-American—music by Virgil Thomson, choreography by Lew Christensen, scenery and costumes by Paul Cadmus. It had a typically American theme—goings-on at a filling station—and the score was replete with Americanisms But Kirstein was right—the work as a whole is dated. Some of the humor is flat as a 1938 Eddie Cantor radio script, the choreography is somewhat primitive, and the ballet as a whole has a labored feeling, an over-aggressive, "look-how-American-am-I" cnaracter.

That the ballet was so enthusiastically received at its revival was due largely to two members of the cast—the athletic Jacques d'Amboise as Mac and Janet Reed as the Rich Girl. D'Amboise was all over the stage, going up into the air and staying there a few minutes or so, or executing all manner of turns with infinite abandon and skill. But Reed was the darling of the evening. In her role as the girl who has had a quart too much of alcoholic stimulant, she threw one of the great drunk scenes of all time—but expressed always in choreographic terms, with flawless timing and perfect bodily control. A twist of the hand, a drooping eyelid, a wink, the sag of a shoulder, legs threatening to become limp soda straws but never succeeding—all this added up to inimitable artistry. The other capable members of the cast were Edward Bigelow and Robert Barnett (Truck Drivers), Stanley Zompakos (Motorist), Shaun O'Brien (Wife), Edith Brozak (Child), Michael Maule (Rich Boy), Walter Georgov (Gangster) and John Mandia (State Trooper). Leon Barzin was the conductor.

Robbins' Afternoon of a Faun

On May 14 the New York City Ballet presented Jerome Robbins' version of Debussy's Prelude a l'après-midi d'un Faune. But instead of a faun and some nymphs in the great open spaces, Robbins has designed the work in a mirrored dance studio with just two dancers —Tanaquil LeClercq and Francisco Moncion. Of actual dancing, there is very little. There are long phrases of stretching of arms, twisting of torso, and expressions of anything but displeasure at what is seen in the mirrored reflection. Actually it could best be described as a mood piece and LeClercq was especially effective in achieving the choreographer's aims. Moncion was well cast but needed another performance or two to be really convincing. The costumes were by Irene Sharaff and the set and lighting by Jean Rosenthal.

Tallchief in The Filly

Maria Tallchief took on the graces and temperament of a prize filly in the new ballet of May 19, with choreography by Todd Bollender and a lively score by John Colman, including a prominent piano part which he took himself. Scenery by Peter Larkin was simple and effective, a gabled wall at the back of the

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stage, with a door opening into a stall, and a very sketchy fence at left. As for costumes, it was easy to tell the equine members of the cast because they all wore headdresses something like classic helmets with horsehair plumes, evidently intended to suggest manes.

The story, subtitled A Stableboy's Dream, deals with the fantasy inspired by The Filly in her young trainer (Roy Tobias), who also has admired her sire and dam, and whose first encounter with his idol is carrying her out of the stall as a new-born foal. Scenes between The Foal (an infant ballerina, Ellen Gottesman) and Tobias are among the most fetching in the work. After a black-out, we see The Filly grown up, witness her struggles against rope and control, and, after the Stableboy has won her obedience and affection, a flight of his imagination shows her winning fabulous racing honors, and at the moment of her triumph favoring him over the crowd of aspirants eager to be her jockey.

Besides the dreaming stableboy, the title part and The Foal, there are leads for Nicholas Magallanes and Diana Adams as The Filly's father and mother, and in the racing fantasy numerous ballerinas portray fleet horses, partnered by male dancers as jockeys.

As a dramatic concept, the new ballet is entirely lacking in suspense, but it has novelty and good dancing, especially on the part of Tallchief, and the work is not too long for its content.

Leon Barzin conducted. M. L. S.

Juilliard Gives Demonstration in Dance

Students of Doris Humphrey and Antony Tudor at the Juilliard School of Music gave a dance demonstration at the school auditorium on May 7 and 8. Tudor's topic for his lecture was "Let's Be Basic" and, with the assistance of two students of the dance department, he explained some of the basic technical exercises in ballet. He made it clear that ballet, like music, was a life's work and had to be started in childhood in order for one to become efficient enough to perform as a professional. Therefore, little could be expected of the Juilliard students who have been studying for a relatively short time. His exercise piece was set to the String Quartet No. 2 by Arriaga y Balzola and the students did nobly, considering that it was an extended work of three movements. Mr. Tudor also did nobly with the choreographic invention, considering that he was limited to the very basic of basic steps. His choreography was also not without humor.

Doris Humphrey was not confronted with the problem of technique, since a person with a strong and naturally flexible body can perform convincingly in a modern dance group in a relatively short time. Miss Humphrey's subject was "What Dances Are Made Of." She discussed the origin of the dance that was to be used as a demonstration; and after the work—Desert Gods—was performed in its entirety there was a general explanation and breakdown of sections.

VITYA VRONSKY and VICTOR BABIN, duo-pianists, recently returned to their home, Rancho Piano, near Santa Fe, N. M., after a tour which opened last October and took them through the United States, Canada and Cuba, as well as twice (in the autumn and the spring) to Europe. They are shown returning on the liner Liberté, where they appeared in the traditional ship's concert. In July and August Mr. Babin resumes his directorial post at the Aspen (Colo.) Institute of Music. Both artists will teach, lecture and play regularly in the Aspen Festival, performing works for two pianos, piano duets and chamber music. Among novelties they will present next season is a Dicertissement from the ballet, L'Anneau de Pourpre by Milhaud, recently premiered at the Paris Opêra, of which Mr. Babin made the two-piano transcription at the request of the composer. Babin's Divertissement Aspenois, for unaccompanied B flat clarinet, has been published by Augener, Ltd., London.

Dance News

Iva Kitchell, dance satirist, has recently completed her sixth consecutive season under the management of National Concert and Artists Corporation. During the summer Miss Kitchell will teach a limited number of classes in ballet and pantomime. . . . Katherine Litz and Company gave a dance recital at the "Y" on May 16. . . . Doris Herring was the guest speaker for the New York City Ballet Club on May 10. . . . Tao Strong and Company gave a program at the "Y" on May 31.

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Havana Year Concluded With Season of Opera

By Huberto de Blanck

HAVANA.—The Havana music season maintained the high position of this city in Latin America. The Sociedad Pro Arte Musical presented its usual array of notables, including the singers Nikolaidi, Schwarzkopf, Souzay and Graciela Rivera; the pianists Bachauer, Michelangeli, Serkin, Solomon; duo-pianists Vronsky and Babin; violinists Morini, Heifetz, Milstein. Among chamber groups were the Stuttgart Chamber Orchestra and the Societa Corelli, both leaving a deep impression. A memorial concert for the late Sra. Montes de Giberga, founder of the Pro Arte, was the occasion for a program including the Fauré Requiem and excerpts from Messiah, by the choral group of the organization under Paul Czonka.

There was a brilliant dance series by Pilar Lopez, including a work called Concierto de Aranjuez, based on the Guitar Concerto by the Spanish composer, Joaquin Rodrigo. June will also see a program by pupils of the Pro Arte's school of ballet, with Alicia Alonso as ballet mistress. Alonso's own ballet company was active during the entire season, outstanding being her Giselle.

The opera series began in late May under Pro Arte auspices, presenting Ballo in Maschera, Rigoletto, Faust and Massenet's Manon. There was a notable roster of singers including Zinka Milanov, Ann Ayars, Jean Madeira, Richard Tucker, Eugene Conley, Giuseppe di Stefano, Cesare Siepi, Grant Garnell, Leonard Warren and Norman Scott. The conductors were Alberto Erede and Thomas Mayer, and the chorus was trained by Czonka.

The Orquesta Filarmonica de la Habana, with Frieder Weissmann as resident conductor, gave two series of 12 subscription concerts. Among the Cuban composers heard were Edgardo Martin, Julian Orbon, Nilo Rodriguez and Aurelia de la Vega. Martin's Tres Soneras, based on popular rhythms, impressed by its real musical feeling. Orbon's Homenaje a la Tondilla was inspired by Spanish 18th century themes and was cordially received. Son Entero by Rodriguez includes typical Cuban instruments. Vega's Introduction y Episodio was an interesting score, brilliantly orchestrated.

Among important foreign works performed here for the first time under Mr. Weissmann's baton, the Concerto for Orchestra by Bartok was well played. The Orchestra had as visiting leaders Antal Dorati, Eugene Ormandy, and Igor Stravinsky. The program offered by Stravinsky in his third visit to Havana was devoted to his own compositions, and he was acclaimed.

Soloists in this important season were Astrid Varnay and Iris Burguet, vocalists; Nicole Henriot, Byron Janis, Claudio Arrau and Jose Echaniz, pianists; Angel Reyes and Yehudi Menuhin, violinists, and the Cuban clarinetist Enrique Pardo, member of the orchestra, who played the solo part in Weber's Concertino, op. 26.

The Orquesta Sinfonica de Venezuela was sent here to mark the celebration of the birth centenary of Jose Marti, apostle of Cuban independence. The complete orchestra came by air and gave its opening concert at the Auditorium under the expert baton of Angel Sauce, attended by ambassadors of other countries. The program was devoted to works of Smetana, Tchaikovsky, and a novelty, El Rio de las Siete Estrellas, by the young Venezuelan composer Evencio Castellanos. At the second concert, two conductors appeared. Antonio Estevez, gifted composer (his Concierto para Orquesta was wonderfully played), also led works of Brahms and Debussy. Pedro Antonio Rios Reyna conducted a Fuga en Tiempo de Joropo by the Venezuelan composer Juan B. Plaza, Prokofieff's second suite from Romeo and Juliet, and Respighi's Pini di Roma. A third concert in the Cathedral Plaza had Estevez and Rios Reyna alternating on the podium.

The Sociedad de Música de Camara de Cuba offered monthly programs in which well known chamber music works were heard. The Quartet consists of Carlos Agostini and Carlos Quián, violinists; Juan W. Granat, violinist, and Ernesto Xanco, cellist. Under the auspices of this chamber organization, a clavicembalo recital was given by Edmundo Lopez. A large audience was delighted with works by Kinberger, Handel, Scarlatti, Couperin and Cimarosa.

SONATA PARTNERS . . . William Kapell, l., and Joseph Schuster, cellist, gave two sonata recitals in Los Angeles and San Francisco. In June, Mr. Schuster goes on a tour of Mexico, Guatemala, Costa Rica and Nicaragua, and on July 23 and 25 he will be soloist at the Bach Festival in Carmel, Cal.

Heads NCAC Division

Appointment of Phil Tippin as director of the Lecture and Special Attractions Division of National Concert and Artists Corporation, has been announced by O. O. Bottorff and Marks Levine, co-owners of the corporation. Mr. Tippin has been associated with this field for more than 20 years, and during the last five years has been with NCAC as mid-western manager of the division which he now heads.

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Catholic Educators Meet In Atlanta Convention

ATLANTA, GA.—Approximately 600 Catholic delegates and clergy from all parts of the nation assembled in Atlanta, May 3-6, for the Sixth Biennial Convention of the National Catholic Music Educators Association, the Very Rev. Msgr. Thomas J. Quigley of Pittsburgh, president.

Commemorating the 50th Anniversary of the publication of the Motu Proprio of Pope Pius X, the keynote of the Convention was restoration of a truly liturgical music in Catholic churches throughout the country in accordance with the musical ideals of Pope Pius X. A crowded schedule of clinics and panel discussions under auspices of the Liturgical, Vocal, Instrumental, Music Education and Student Education Departments filled the morning and afternoon sessions.

Choral groups participating in the Pontifical High Masses of May 4 and 5, included 150 Atlanta Diocesan school children under Sister Grace Frances, the Pius X Choir, Mother Josephine Morgan, director, the Cistercian Order of Trappist Monks from Our Lady of the Holy Ghost Abbey, Conyers, Ga., the Rev. Benedict LaRocque, director, and the closing Mass, May 6, was sung by the delegates, assisted by the Pius X Choir. Compline, a portion of the Divine Office of the Day, was sung in English under the direction of Theodore Marier.

Two Public Concerts

Two evening concerts, open to the public, were held in the Exhibition Hall of the Biltmore Hotel. Presented at the first in a diversified program artistically rendered were 35 members of the Xavier University Concert Choir (New Orleans) under the able direction of Norman Bell. Expertly led by Maynard Klein of the University of Michigan, a chorus of 200 Catholic High School students, drawn from five Southern States, revealed splendid training and sensitive response to direction in a challenging choral program. Sharing honors with the choristers, the Atlanta Symphony String Quartet—Robert Harrison, first violin; Martin Sauser, second violin; Benj. Goodsel, viola, and Rudolf Kratina, cello—was heard in classic and modern selections. A demonstration concert by the Chicago Symphony Woodwind Quintet was a feature at Tuesday's general meeting.

Among the speakers at the Hotel Biltmore, convention headquarters, were:

Very Rev. Msgr. Edmund J. Goebel, first vice-president of the NCMEA (Wis.); Rt. Rev. Msgr. William J. McDonald, Rt. Rev. Msgr. Frederick J. Hochwald and the Reverends Russell Woolen of the Catholic University, Washington, D. C.; Cletus Madsen (Ia.); Irvin Udulutsch (Wis.); Benedict Ehmann, editor, The Choir Master (N.Y.); Rt. Rev. Msgr. Henry C. Bezou (New Orleans); the Rev. Lawrence Heiman (Ind.) and the Rev. Francis P. Schmitt, director, Boys' Town Choir (Nebr.).

Prominent laymen participating were Theodore Marier, organist and choral director (Boston); Dr. Harry W. Seitz, managing chairman, vocal department NCMEA and head of the fine arts department, Central High School (Detroit); Arthur C. Becker, Dean of Music School, DePaul University (Chicago); Maynard Klein, choral director, University of Michigan; Norman Bell, choral director, Xavier University, New Orleans; John Paul, Dean of Music School, Catholic University (Washington, D. C.) and Dr. Howard Mitchell, conductor National Symphony Orchestra (Washington, D. C.).

Sisters of various Orders contributing to the program included Sister Theophane (Milwaukee); Mother Josephine Morgan, director Pius X Choir, Manhattanville College, N. Y.; Sister Sabina Mary (Davenport, Ia.); Sister Elise (New Orleans); Sister Anna Rose (Pittsburgh); Sister Grace Frances (Atlanta); and Sister Scholastica (Syracuse). Lay musicians of Atlanta were Mrs. Homer Edwards, organist Co-Cathedral of Christ the King, and Mrs. Howard C. Smith, music-educator.

Leading music publishers and firms of the country were represented in a fine exhibit of liturgical, religious and secular music, teaching material, instruments, band uniforms.

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BERNICE FROST SAYS...

TEACHING MODERN MUSIC

In response to the article in this column on Feb. 1, several letters of comment have been received, and other questions have arisen.

As in the aforementioned column, we find it better to speak of this as "new music" rather than "modern." The word "modern" varies in its exact context, and with the individual.

A letter from a teacher in California says, "After reading your article in the February issue, I felt it would be good for my students to have some modern music, so I gave them some of the easier pieces by Debussy and found that they enjoyed them and asked for others."

It is good that these pupils have been introduced to the Debussy compositions, though we can hardly include them among the new music. However, this should open the way for some of the more recent writings.

A Dissenting Opinion

From New Zealand comes a letter from Louis Austin, stating in part, "In a recent copy of the Musical Courier I was shocked to read your advice to a music teacher about the propriety of teaching modern music. This teacher explained that she did not like the stuff, and her pupils and their listeners also disliked it—yet you strongly urged her to corrupt this quite natural aversion and to debauch an innate reverence for what is good. Your action is not merely artistically and aesthetically reprehensible, but contradictory. . . . You admit that the modern idiom is dissonant . . . so, in effect, you are advising teachers to imbue their pupils with a love for all kinds of ugliness and discord. . . . I can find no words strong enough to condemn your action."

It is very clear that the above gentleman does not approve of some modern music. The answer is that it is all a matter of hearing. What sounds dissonant to one ear does not to another. Let us remember that in their time Schumann, Brahms, Wagner, and earlier composers were thought by many to be writing in a dissonant idiom. There are even dissonances at times in the beautiful music of Bach. Yet today we find these works delightful to hear.

This argues the necessity of much listening to the idiom of various composers of the present day, for in time the ear becomes adapted to it and perceives new beauties. If we did not keep recreating it, music would become a "dead" language.

Review of the Season

In the early springtime of each season I always like to take a general review of the work I have done with my pupils. Whatever weakness I find common to all, I must know it has been my failing. Last season my pupils were all weak in their rhythm; this has been corrected to some extent, but I now find they do not read well. Much stress has been placed with beginners all year on drilling on the lines and spaces, and yet they do not read easily. Have you any suggestions I may carry out in the coming season? L. S., TEXAS

Your procedure has not been good, as has been proven by the inability of your pupils to read. Drilling on lines and spaces will never give anyone a fluency in reading. Give your pupils a sense of reading by direction. You should ask them, do the notes go up or down? Do they progress stepwise or skipwise? Stress reading by phrases, never note by note. You must always bear in mind that you are teaching MUSIC *and not notation.*

ADELE MARCUS, pianist and teacher, will hold a master class in piano in Whittle Music Co. Auditorium, Dallas, Tex., June 4-10. Subjects covered include the mechanics of technique; musicianship of interpretation; touch relative to tone; practising relative to studying; personality stage projection. Two artist students from Miss Marcus' New York studio will perform at each session, and she will give a complete recital on June 4.

Unmusical Child

An unmusical pupil has studied with me for four seasons and wishes to continue next fall. There has been no real accomplishment and little interest. To what extent am I obligated to continue with this pupil? S. S., MINN.

One has no obligation to continue with a pupil who has shown no interest, especially if there has been little daily playing at home Often a pupil who is not musical really needs music study for its value in a general way. On this point you will have to decide, and this I would do with the cooperation of the parents.

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Up and Down the Guild Keyboard

HERBERT RICKER, of Oklahoma City, presented a recital for the Southwest Region of the MTNA, exemplifying the Guild's admonition to its members to "give more concerts."

By Grace White

$150 in prizes is being offered to the three highest rating entrants in the auditions of the Guild in Portland, Ore.

Dorothy and Sidney Morrow presented their students in a series of Piano Ensembles at Carl Fischer Recital Hall this spring.

In July, Nina Vann, Janet Babigan and Hilda Ann Offerman will each give recitals at the Phillips Gallery in Washington, featuring compositions by their teacher, LaSalle Spier.

Leo Podolsky sails for Europe July 8 on the Constitution, taking teachers on a tour of Spain, Portugal, Italy, Switzerland, France and England. From Aug. 16 to 25 they will be at Salzburg, where Dr. Podolsky is a faculty member of the Mozarteum.

Concerning Musicianship

Entering a representative group of pupils in the Baltimore Auditions, Helena Zurstadt, the "Listening Lecturer," said, "Fundamental musicianship shows in everything a pupil does. When judging for the Guild it is easy to see which teachers stress form, style, comprehension of historic periods, fine discrimination in pedaling and all the details that must be included in achieving a rounded teaching program." Miss Zurstadt has continued her Baltimore lectures throughout the winter even though in a brace as a result of a fall, and next year will resume courses in the out-of-town areas.

Honors for Two Judges

Hattie May Butterfield, adjudicator for the National Guild, is president of the Southwest District, Federation of Music Clubs and has just been elected to its National Board. She is also on the State Board of Music Teachers Association in Arkansas and judged this spring for the Music Educators Conference in Louisiana. Dr. and Mrs. Clarence Adler and Mme. Sigsmond Stojowski entertained at tea for her during her New York visit.

May Etts was honored at a reception in Chicago when she was there, acting as Adjudicator for the 1953 Chicago Auditions. Miss Etts spoke on Problems Pertaining to Guild Auditions and the Importance of Piano Ensembles. Bessie Ryan is chairman of the Chicago unit of the NGPT.

Bernice Frost in Mississippi

COLUMBUS, MISS.—Dr. Bernice Frost conducted the first piano clinic and forum at Mississippi State College for Women early in May. The two-day event, attended by piano teachers from the state and the music faculty and students, included lectures and forum discussions on teaching material, a program of ensemble music by students of the music department, and publishers' displays. After the clinic, auditions were held for high school seniors, and four entrants from Mississippi and one from Tennessee received four-year music scholarships at the college. Founded in 1884, MSCW is the oldest state supported college for women in the nation. It was accredited by the National Association of Schools of Music in 1937, the first state college in Mississippi to earn such accreditization. Dr. Sigfred Matson is head of the music department.

OPEN LETTER TO GUILD MEMBERS

By Irl Allison

Dear Colleagues:

If this letter had to be in longhand, it would not be written because of writer's cramp as the result of signing 854 Cash Prize Checks, amounting to more than $15,000, which we have just mailed to student and teacher winners in the 1953 International Piano Recording Festival, along with 1,193 gold and bronze medals for excellence. In a small way we now understand how Mr. and Mrs. R. H. Cullen of Houston, Texas, felt when they had given away in excess of 220 millions of dollars and said, "We deeply enjoy giving away great sums of money." However, there is truth in the age-old maxim, "It is better to give than to receive."

May these IPRF Awards bring happiness to each recipient and make him or her a more ardent piano-hobbyist whose zeal may lead some to become great artists, and all to find greater joy in their beloved art.

Where will you be studying this summer? Guild Teachers of Teachers are holding Teachers' Courses in all parts of the country. Each may be considered a Convention of Guild Teachers, where guidance for the preparation of your pupils for the Guild's annual events may be received. Attend these meetings or classes and, by all means, take some private lessons, not only because playing better will improve your teaching ability but also because the greater our skill as pianists becomes, the greater the joy we experience in the exercise of our favorite hobby—piano playing. Since Ezra Rachlin, with whom I have studied during the past year, will be in New York, I hope to find another inspirational coach near at hand.

Thank you for the hordes of young hobbyists you have brought for their annual auditions this season—about 4,000 more than a year ago. We hope the experience has been pleasant and that their progress may be enormous next school year because of the inspiration received. "There's more fun when we do it well." Let this be our slogan.

Faithfully yours,
IRL ALLISON.

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Northwestern U. Concert

EVANSTON, ILL. — Ten works by composers from Bach to Morton Gould comprised the program of the Northwestern University Concert Band and Combined Choral Organizations in Cahn Auditorium, May 17. Glenn Cliffe Bainum, director of bands at the university, shared the podium with seven other conductors, Edwin Franko Goldman, Paul Yoder, Albert Austin Harding, Mark H. Hindsley, Raymond F. Dvorak, William D. Revelli and Louis Blaha. In excerpts from Mahler's Eighth Symphony, the band was joined by the choral groups and two antiphonal brass choirs of 40 guest performers from Wheaton College and seven Chicago area high schools.

A late spring faculty recital at Northwestern University School of Music presented Elizabeth Wysor, contralto, accompanied by Hadassah McGiffin at the piano, and Loretto Murphy, harpist. She included an Easter Hymn by Peter von Brachel, arias of Mozart, Gluck, Wagner and Meyerbeer, and among her Lieder was Carl Loewe's setting of Erlkoenig. The concluding group was Marjory Kennedy-Fraser's arrangement of Folksongs from the Hebrides.

Opera Showcase Presented

An Opera Showcase, produced by Dr. Leopold Sachse, was presented on May 17 by the Master Institute in cooperation with the American Theatre Wing Professional Training Program. Scenes were given, in costume but without scenery and with only a minimum of props, from Traviata, Carmen, Aida and Faust (complete third act). Paul Meyer at the piano furnished the instrumental background. This sequence, prepared as it was announced, in only nine weeks, was swift-moving, of a good dramatic standard, and the general level of singing was extremely creditable. Special laurels go to Jean Swetland (Marguerite) for excellent handling of a lovely voice, and for grace in acting; to Stephanie Scourby (Carmen) for a stage-wise characterization and a luscious, although not always well controlled tone; to Lillian Thomason (Amneris) and Philip Bond (Ramphis), and Floramay Gannon, the pretty and tuneful Violetta. Voice teachers represented by pupils among the performers were Amy Ellerman, Clytie Hine Mundy and May Harrow. The complete list of singers held Floramay Gannon, Joseph Scandur, Richard Edwards, Stephanie Scourby, Roland Miles, Lillian Thomason, David Benedict, Philip Bond, Eleanor Daniels, Jean Swetland, Richard Edwards and Steven Manning. M. L. S.

Suzanne Kales in "Parlor Concert"

Suzanne Kales, pianist, artist-pupil of Hedwig Rosenthal, was the excellent recitalist on May 2 for Parlor Concerts at the Norfleet Music Hall, in a program of Bach, Beethoven, Chopin, Rachmaninoff, Ravel, Paganini-Liszt and Liszt. Young Miss Kales made her debut at 15, playing the Mendelssohn Concerto with the New York City Symphony. She was reengaged for the following season, this time performing the Schumann Concerto. Her formal New York debut took place on Dec. 2, 1952, in Carnegie Recital Hall.

Parlor Concerts, organized in 1952-53, is a non-profit organization, with the threefold purpose of giving opportunity to young artists; stimulating an active interest in the appreciation of music; and presenting musical evenings in a pleasant but highly artistic informal atmosphere. Mme. Rosenthal is president, and Alfred Rosenthal, program director. A. T.

Northern Indiana Conservatory To Stage Haensel and Gretel

SOUTH BEND, IND.—The Northern Indiana Conservatory, whose heads are Mr. and Mrs. Maurice Ivins, after concluding an active winter season, has scheduled among summer activities a performance by students of Haensel and Gretel in English at Kenosha, Wis., June 27. The conservatory offers training in piano, voice, violin, the dance, languages, speech correction, drama and Little Theater groups, modeling and self-improvement courses, classes for pre-school children, including Dalcroze Eurythmics, creative acting, songs, piano keyboard and ballet. Mr. Ivins is director, and Mrs. Ivins, associate director of the Indiana University Center Choir, and Mr. Ivins is director and organist of the Fair Oakes Presbyterian Church, Oak Park, Ill.

Merle Alcock Singers Active

Pupils from Merle Alcock's Studio are singing in Europe and America. Ethel Semser, dramatic soprano, took the role of Magda when Menotti's The Consul was recently presented in Paris, and while there she made recordings of Gluck's Alceste and Verdi's Masked Ball with the Paris Symphony Orchestra. George Maron, tenor, was the first American artist to sing in German over the Austrian Red, White, and Blue radio, and appeared in the network's operatic productions. This singer and George London were the only Americans who participated in the 1952 Salzburg Festival. Isabel Bigley, soprano, is now in London with the Oklahoma production. Helen George, young New York soprano, has been heard in the roles of Musetta, Micaela, Nedda, and Amor, besides concert appearances and radio engagements over NBC, ABC, and Mutual. Marbette Trafford is heard in light opera. Other pupils are active as regular soloists in New York churches, including Margaret Phillips (St. George's); Helen Walter and Fred Jones (West End Collegiate), and Nancy Holt (The Cathedral of St. John the Divine).

Miss Alcock, internationally known contralto, formerly with the Metropolitan Opera Association, has been teaching since her first professional engagement, and under her tutelage many singers have been launched on careers, including Eileen Farrell, soprano, who studied with her for five years.

Di Filippi to Teach in Italy

MILAN, ITALY.—Dr. Arturo di Filippi, artistic director of the Opera Guild of Greater Miami and member of the faculty of the University of Miami School of Music, has been selected as the United States representative to teach at the International Academy of Bel Canto, Bordighera, Italy, this summer. He will sail June 6 aboard the SS. Independence. The ten weeks' course, June 15 to Aug. 30, will offer intensive training in all phases of opera to students who have been selected to attend the academy from throughout the United States. Dr. Columbo, opera impresario of Italy and a member of the board of examiners, will assign roles in various operas to promising students. These operas are presented in smaller towns in Italy where the young singers will gain valuable experience; as they mature and develop musically, they are graduated into bigger theaters. Eddy Brown, well-known violinist, is president of the Academy, which is under the direction of Franco Alfano, musical director of La Scala, Milan.

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James M. Price Singers Heard

Artists from the studio of James M. Price are appearing here and abroad in concert, oratorio, as church soloists, on TV and with opera and light opera companies. Patricia Connor, soprano, was heard in 50 concerts in Austria, Germany and Spain, and 20 performances of Menotti's Old Maid and the Thief, for the America House project. Anne English, mezzo-soprano, toured this year with the Robert Shaw Chorale. After appearing as Eisenstein in a touring company of Fledermaus in 1952-53, Jack Rains is at present with the Rodgers and Hammerstein production, Me and Juliet. The Mask and Lyre Players are presenting Mary Jane Orth in soprano roles. Last month, Christopher Carr, tenor, was a soloist on TV's Arthur Godfrey program. Touring with the Savoyard Players are Virginia Carroll, soprano; Jack Frymire, tenor, and Dominick Chianese, baritone. Two New Jersey appearances for Evelyn Atwater, mezzo-soprano, in March and April presented her as soloist in Handel's Messiah at First Methodist Church, Ridgewood, and in the production of Gilbert and Sullivan's Mikado in Hackensack. Clide Carr was soloist at the First Methodist Church, Ridgewood, on March 18. On April 16 and 17, Charles Brown was tenor soloist at Princeton, N. J., in Gilbert and Sullivan's Patience. Marlyn Johnson, soprano, toured with Oklahoma in 1952-53.

Mannes College of Music Opens Fall Term Registration June 1

The Mannes College of Music will hold registration from June 1 to 10 for its new five year course leading to a Bachelor of Science degree, which begins on Oct. 1 of this year. The degree curriculum will offer a major in any one of the following—piano, organ, harpsichord, harp, strings, orchestral instruments, voice, opera training, conducting, theory and composition. Academic subjects include English, languages, history, psychology, philosophy and the science of acoustics. In addition to the degree program, the College will continue to offer its regular four year diploma course, which lists the same curriculum as the degree program without academic subjects. The Mannes Opera Workshop, Extension Division program, and Preparatory Department for Children, will also be continued. Formerly known as the Mannes Music School, the College received permission in April from the New York State Board of Regents to give degree courses. A second registration period for non-degree as well as degree students will be held at the College from Sept. 23 to 29 next. Applicants for catalogues may address The Registrar, The Mannes College of Music, 157 East 74th St., New York 21.

LEAH MELLMAN, young pianist, pupil of Mme. Simon Barere, who was soloist at the Young People's Concert of the New York Philharmonic on Feb. 14, was heard over WNYC on May 8 in the Young American Artists Series. On May 16, she is to appear at Steinway Concert Hall in a Concert Artists Guild musicale.

Students of Lotte Leonard gave a recital at the Mannes College of Music on May 11, with Otto Guth at the piano. Contemporary British songs were by Ralph Vaughan Williams, Roger Quilter, Peter Warlock, Benjamin Britten, Anthony Hopkins, Michael Tippett, sung by Sophia Stefanou, Alice Burnette, Tamara Kracin and Anne Haines, and after intermission, Mahler, Richard Strauss and Brahms songs and duets were presented by Misses Stefanou, Haines and Burnette, and Miss Burnette, with an instrumental ensemble conducted by Dean Ryan, was heard in the first performance in the Cnited States of Kurt Weill's Frauentanz (Six Medieval Songs for soprano, flute, clarinet, bassoon, horn and viola).

Also at the Mannes College of Music in May were presented a song recital by students of Hugh Fraser-Noall; a violin program by students of Roman Totenberg; an Opera Workshop evening of excerpts from Madame Butterfly; a choral and chamber music concert, with Sam Morgenstern, choral conductor; a chamber music concert by the class of William Kroll; and the fifth concert by the Mannes Orchestra, Carl Bamberger, conductor, and Georgianna Bannister, soprano, and Ralph Herbert, baritone, soloists. This last program, devoted to Viennese music, had two performances, May 27 and 28.

Norfolk Music School's Season

NORFOLK, CONN.—The Norfolk Music School will open its 13th season on June 18. The six weeks summer session, which annually draws between 60 and 70 student musicians from this country and abroad, provides special training in voice, instrument playing and composition. Prof. Bruce Simonds, Dean of the Yale University School of Music, will again serve as director, and members of the faculty are Luther Noss, professor of music at Yale and University organist; Cesar Lombardi Barber, associate professor of English at Amherst College; Keith L. Wilson, associate professor of wind instrument playing at Yale; Elizabeth Chase, docent of the Yale Art Gallery; Joseph Fuchs, assistant professor of violin playing at Yale; Arthur Bartlett Hague, assistant professor of Piano at Yale; Homer Mowe, assistant professor of singing at Yale; Luigi Silva, assistant professor of cello at Yale; and Virginia French Mackie, instructor in music at the University of Kansas City.

The school, located on the Stoeckel estate in the Berkshire Hills of Litchfield County, was founded in 1941 under terms of the will of Ellen Battell Stoeckel, noted patron of the arts. Besides the lectures, classes, orchestra practice and individual lessons of the regular course, group singing will open each morning's activities, and in the evenings there will be madrigal singing, folk dancing and readings.

Frances Mann for Juilliard Post

Frances Mann has been named acting director of the Preparatory Division of the Juilliard School of Music. She will take the place of Robert Hufstader, who has become the director of the Rollins College Conservatory of Music, and conductor of the Winter Park (Fla.) Bach Festival. Miss Mann has taught piano and piano pedagogy at Juilliard School since 1929.

Gebhard Pupils Appear

BROOKLINE, MASS.—Three piano pupils of Heinrich Gebhard have appeared this spring as soloist with orchestra. Glen Bowersock played the Beethoven G major Concerto with the High Pines Orchestra in Newton, Mass., on April 23. On May 1, Richard Leonard was featured in the MacDowell D minor Concerto with the Brown University Orchestra in Providence, R. I. The Mozart B flat major Concerto had Paul Knudson as protagonist on May 6 with the Community Orchestra in Wellesley, Mass.

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